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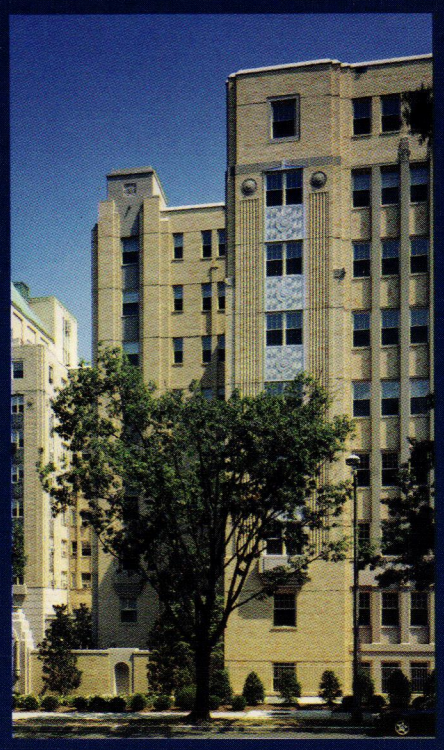
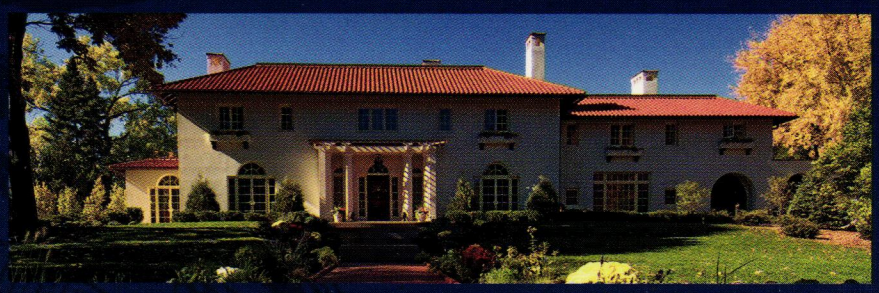
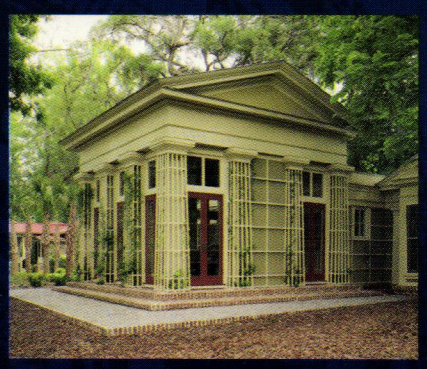
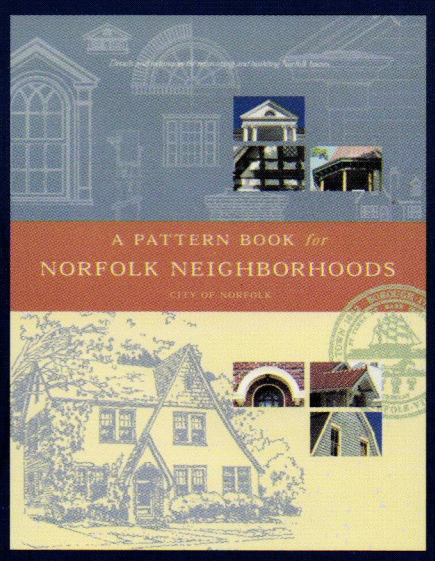


The 2006 Palladio Awards







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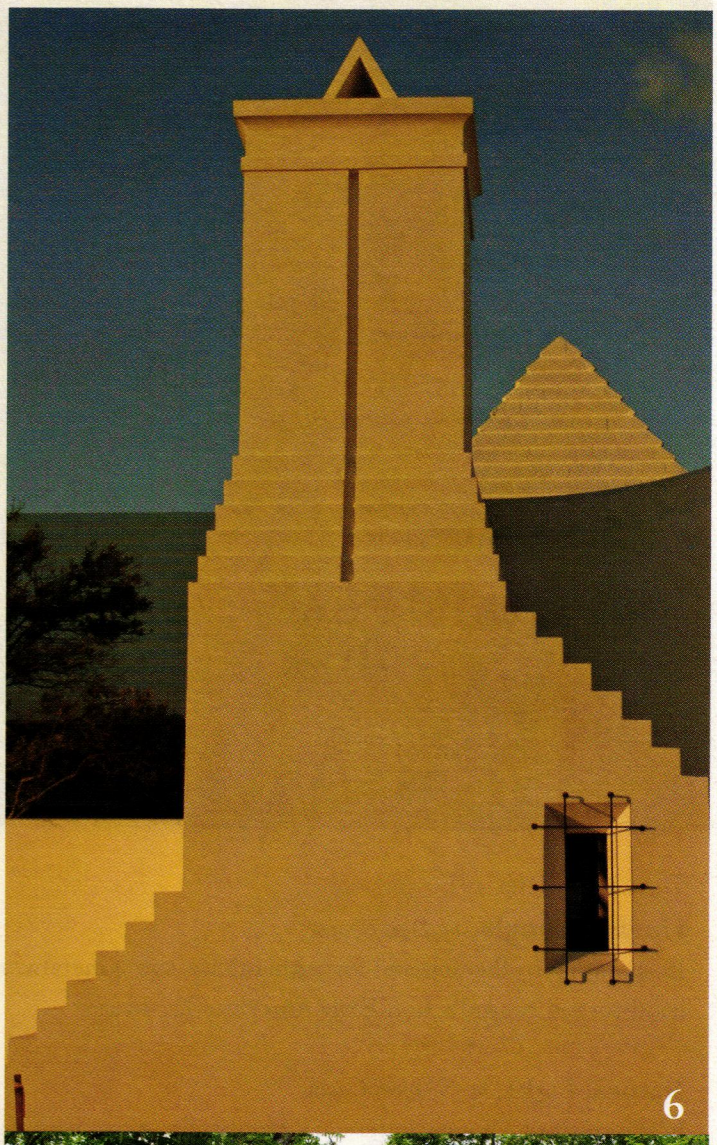
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On the cover: (Clockwise, from top left) 2006 Palladio Award Winners: David Jones Architects; Hartman-Cox Architects, LLP; Peter Zimmerman Architects; Isthmus Architecture, Inc.; Urban Design Associates; and Historical Concepts. *David Jones photo: Gordon Beall; Hartman-Cox photo: Bryan Becker; Peter Zimmerman photo: Erik Kvalsvik; Isthmus photo: Bruce Fritz / Fritz Photography; UDA photo: courtesy of Urban Design Associates; Historical Concepts photo: Josh Savage Gibson*

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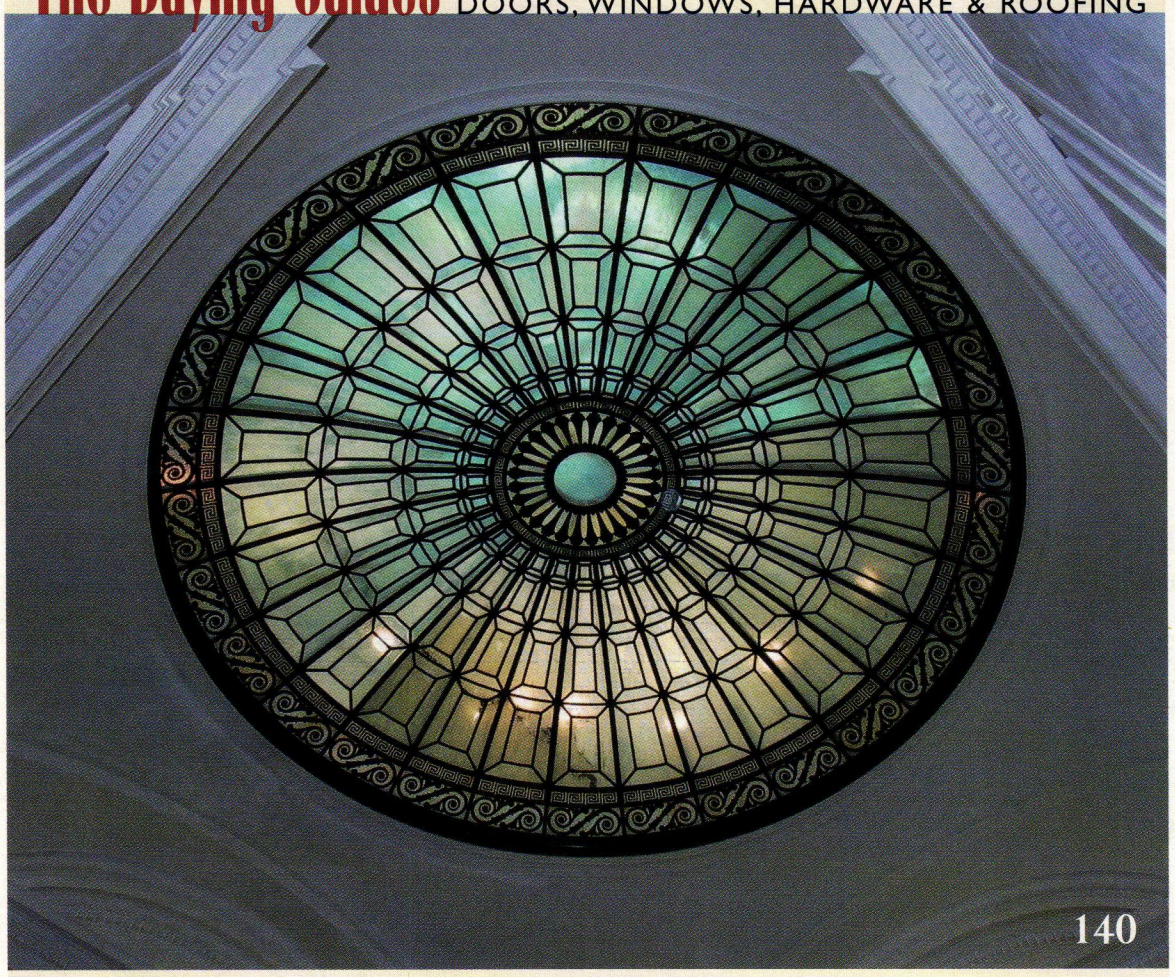

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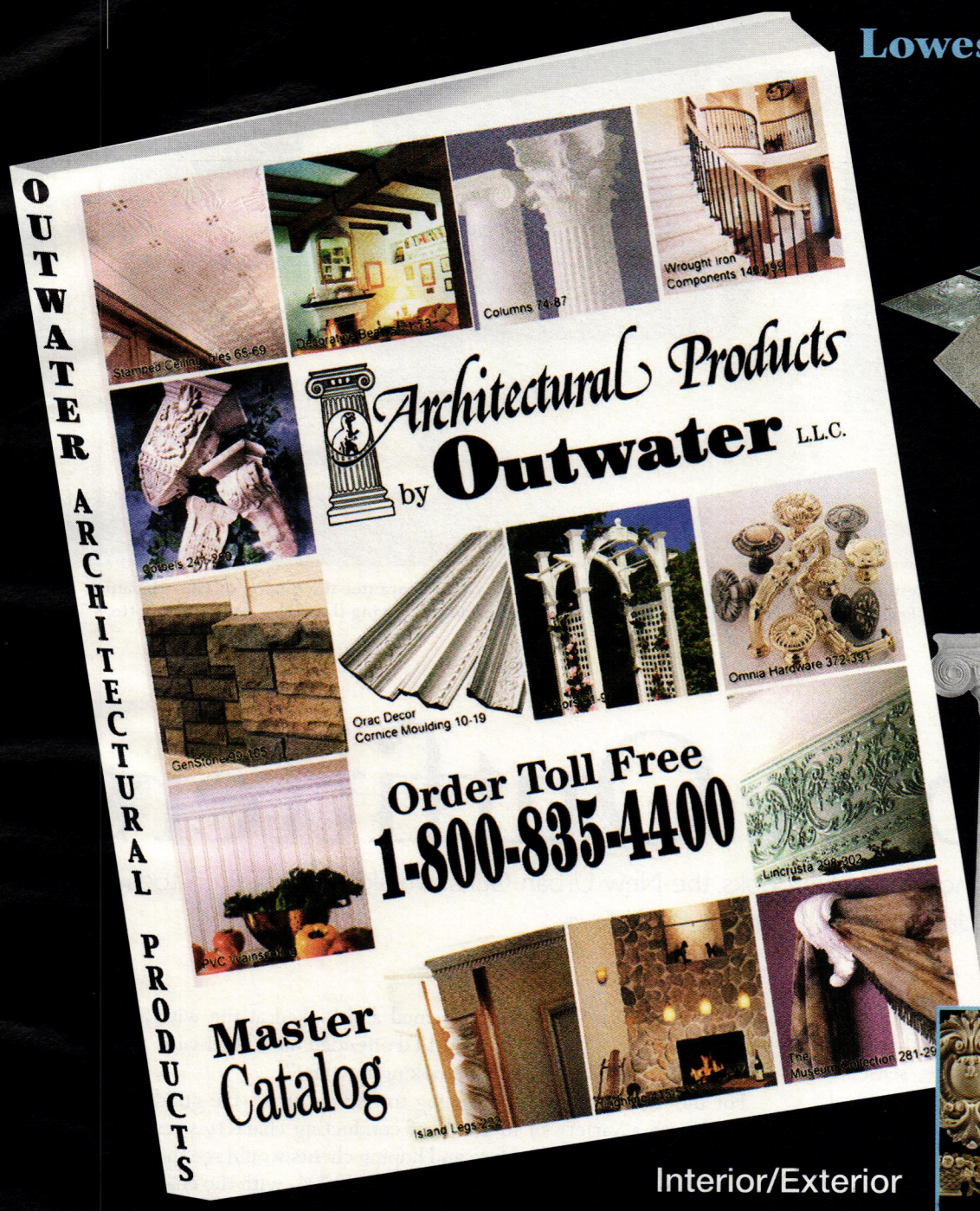

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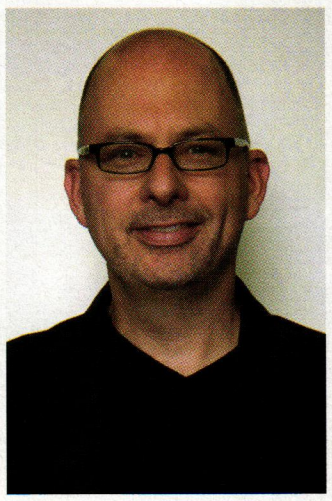
By providing a one-stop resource for developers seeking traditional designs, the Miami, FL-based New Urban Guild strives to guarantee the quality of New Urbanist architecture. This Alys Beach, FL, home, designed by Tampa, FL-based Eric Watson Architect, is typical of the designs developed during the architectural charrette, which was held in January of 2004. *Photo: courtesy of Eric Watson Architect*

New Urban Outfitters

Through design charrettes, educational workshops and plan books, the New Urban Guild is making its mark on today's New Urbanist architecture. *By Will Holloway*

After a New Urbanist development has been conceived, after the transect has been consulted and the master plan has been finalized, after issues of walkability, mixed-usage, sense of place and sustainability have been addressed, the individual residences themselves are designed. For years, the options were limited: developers could hire a single architect and risk homogeneity of design; or developers could hire many architects and risk compromising quality. As evidenced by such New Urbanist developments as Alys Beach, FL, Lost Rabbit, MS, New Town at St. Charles, MO, and Mellon Valley, UT, developers seeking a coherent set of traditional designs from the hands of a variety of architects and designers are increasingly turning to a novel organization with an old-sounding name: the New Urban Guild.



Under the leadership of Steven A. Mouzon, the New Urban Guild has grown to 49 members since its inception in 2001; in the future, Mouzon plans to establish guild chapters around the world. *Photo: courtesy of the New Urban Guild*

Background

The guiding force behind the Miami, FL-based New Urban Guild is Stephen A. Mouzon, AIA, CNU, LEED. When, in 2001, developer Nathan Norris was looking for architects to design houses for Gorham's Bluff, an arts retreat in the mountains of northern Alabama, he proposed the idea of an architect's guild to Mouzon, the then recently hired town planner for the development. "At the time, Gorham's Bluff was a great idea that was undercapitalized," says Mouzon. "Nathan was looking at ways of getting plans that he didn't have to pay for right then, and so he came into my office one day and said, 'Steve, let's get some of the best young talent in a 150-mile radius – from Montgomery to Nashville to Atlanta – and start an architect's guild. In exchange for them doing work and not immediately being compensated, we'll promote them as a group, so they'll get notoriety.' I told him it was a great idea, but that if you're going to go ahead and assemble a bunch of, in effect, rising stars, why not make it a polemical organization – let's do something that will have a wider-reaching impact." Thus the New Urban Guild – or the Architect's Guild, as it was called in those days – was born.

Later that same year, during a charrette for the Village of Providence in his hometown of Huntsville, AL, Mouzon presented the idea of the guild to Andrés Duany, a founding principal of Miami-based Duany Plater-Zyberk & Company (DPZ) and a leader of the New Urbanist movement. "On Saturday of the charrette," says Mouzon, "I remember walking across the studio floor with Andrés and saying, 'Have I ever told you about the Architect's Guild?' and him saying, 'No, what is it?' When I started to tell him, he stopped mid-stride and turned and looked at me with a funny look on his face – I was thinking that I'd offended him – and said, 'Do you have any idea how long I've been looking for this?'"

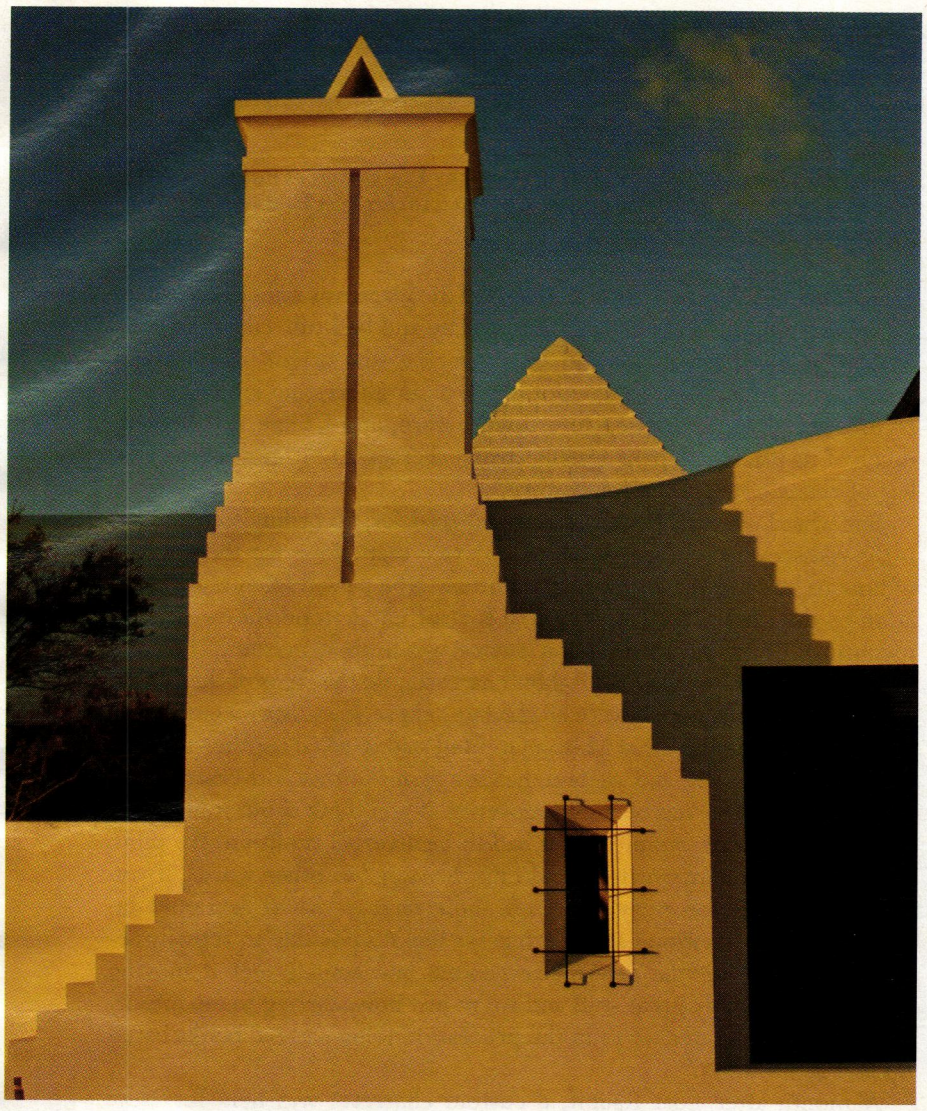
For the next few years, struggling to find its niche, the guild experimented with a variety of methods of conducting charrettes, essentially working for free and hoping clients would see the value in its work. It was in January of 2004, with the charrette for Alys Beach, that the New Urban Guild developed the model that it utilizes to this day. "With the Alys Beach charrette," says Mouzon, "Andrés said, 'Let's try a new method – I'm going to get you the work and we'll get you all hired and paid to do this, but instead of doing it during the planning charrette, we will do an architecture-specific charrette.'"

The results of that architecture-specific charrette are now sprouting-up at Alys Beach, the DPZ-planned development on the Florida panhandle between Seaside and Rosemary Beach, two other seminal DPZ developments. Currently, the guild, along with PlaceMakers – the Miami-based planning, pattern book and SmartCode customization firm at which Mouzon and Norris are principals – functions as something of a support organization for DPZ. "They have been our patron from the beginning," says Mouzon, "If it were not for DPZ, the guild as we know it, would not exist.

"We listen very hard to what the leaders of the New Urbanism say needs to be done at the scale of architecture, and we simply try to give them what they want. In that regard, we feel like we are, in many ways, a laboratory for the leading edge of architectural thought. In the charrettes that we either put on or attend, there have been a tremendous amount of advances in recent times – so we feel like it's the most fertile seedbed for new ideas in traditional architecture right now, because it is bringing together all these great minds that are not only pretty competent theorists, but also day to day practitioners. Getting them in a room until late at night, several days in a row, produces a lot of things that haven't been thought of before."

Organization

Today, the New Urban Guild is comprised of 49 architects and designers from 17 states, the District of Columbia, Canada and Barbados. Having been organized in 2001, the New Urban Guild is still very much in its infancy. Yet, over the last five years, it has developed a business model that



Above and right: Now in construction, Alys Beach features whitewashed masonry and stucco courtyard homes on a 158-acre site along the Florida panhandle.
Above photo: Jack Gardner Photography; right photo: courtesy of Eric Watson Architect

effectively delivers the quality of architecture that New Urbanist master planners, such as DPZ, are looking for.

The for-profit side of the guild, the New Urban Guild LLC, is essentially a talent agency for – and a single source of information on – some of the leading traditional architects and designers in the country. The non-profit side of the guild, the New Urban Guild Foundation, is an educational organization that propagates the principles of traditional architecture and New Urbanism. It is also, as Mouzon points out, polemical in nature – unabashedly trying to prove a point. "For a very long time, since the great decline in about 1925, you've had a situation where those who were trying to do traditional architecture were basically just style merchants – pick a style, any style," he says. "The idea of getting back up to the level of saying that there is a best architecture for a particular combination of climate, culture and conditions – that's a proposition that most of architecture operated on for most of history until the last century, and we're trying to revive that every chance we get."

Mouzon believes that traditional architecture is roughly three decades into a "New Renaissance," which he estimates began around 1975. "At this point in the New Renaissance, we are at what I actually feel is the tipping point," he says. "Our two choices are to get enough people educated to really do the stuff right, or we could literally screw it up for the next three or four generations by a bunch of people claiming to do New Urbanism when it really isn't."

Lew Oliver of Roswell, GA-based Whole Town Solutions, has been a member of the guild for two years. Having participated in the recent charrettes at Lost Rabbit, New Town at St. Charles and Mellon Valley, he believes that the guild is crucial to furthering fundamental methods of approach and traditional design. "It's superb," he says. "You get a great mass of creative talent – when you've got that amount of architects and designers together, it generates an excessive amount of creative energy. I think the collective effort is better than the sum of the parts."

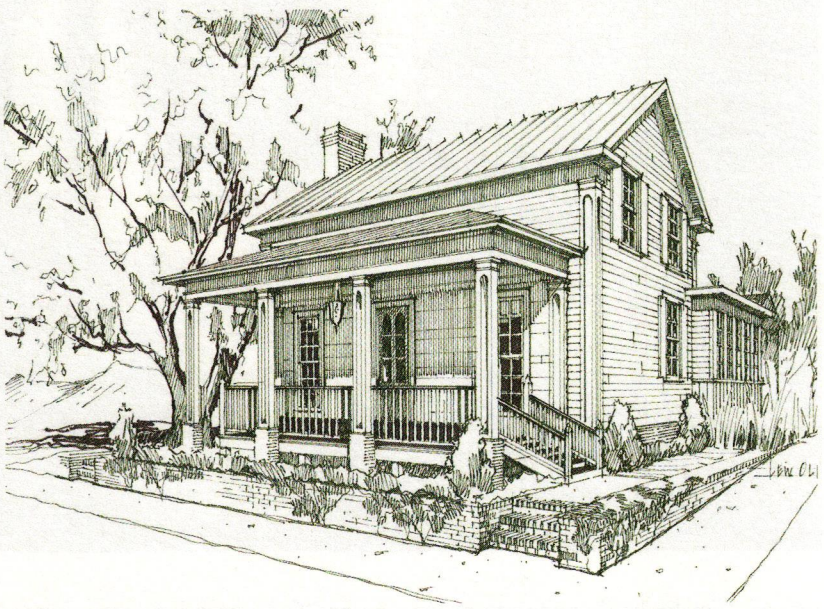
"New Urbanism, as a whole, is the one place where this profession truly works in the collaborative state," says guild member Eric Moser, of Moser Design Group in Ridgeland, SC. "It's all about authenticity, and the New Urban Guild, as a group of like-minded invividuals, achieves that. Every time I participate in a charrette with guild members, I walk away with new information and better information, and I'm always better for it."

The Charrette

The primary service of the New Urban Guild is the architectural charrette. Typically, between half a dozen and a dozen architects are brought in for a charrette – either the custom version, where units are designed from scratch, or the plan-based version, where existing plans are re-elevated to match the architecture of a particular place. After the charrette, the architects typically return to their offices and execute working drawings in the normal fashion.

The Alys Beach charrette was of the custom variety. Not only did it produce the mix of Bermudan and Guatemalan-inspired whitewashed masonry and stucco courtyard homes that are now taking shape at Alys Beach, but it also brought an influx of new talent to the guild. "When we held the charrette, some of the architects [Birmingham, AL-based EBSCO Development] brought in I was aware of to a degree, but others I had

In conceiving the designs for Alys Beach, guild members drew primarily on the architecture of Bermuda, but were also influenced by Guatemalan patio and Californian courtyard homes. *Photo: Jack Gardner Photography*



Left: Up to a dozen New Urban Guild architects and designers convene for a typical architectural charrette. For the town of Lost Rabbit, located just northeast of Jackson, MS, five guild members, including Milton Grenfell (left), designed homes in French Colonial, Classical Raised Cottage and Greek Revival styles. *Photo: courtesy of the New Urban Guild*

Below left: "Palmetto Cottage" was designed by Lew Oliver, of Roswell, GA-based Whole Town Solutions, during the charrette for Lost Rabbit. *Rendering: courtesy of Lew Oliver, Whole Town Solutions*

actually never met," says Mouzon. "I was so enormously impressed by the level of talent in that room that I said to all of them who weren't currently guild members, 'I'm inviting you all into the guild.'

"The results at Alys Beach are incredible. I'll put it this way – it's the one place I'm aware of that has been built in our day that you can go to and say, 'What about this place isn't perfect?' The notion of something perfect has so totally eluded us for so long, but it really is some incredible work going on that is setting a new paradigm for excellence in American architecture."

In July of 2004, Mouzon, Oliver and Moser, along with guild members Julie Sanford, of Starr Sanford Design Associates in Amelia Island, FL, and Milton Grenfell, of Grenfell Architecture in Washington, DC, convened in Jackson, MS, for the Lost Rabbit charrette. It was the guild's first plan-based, or, as they call it, "re-skinning" charrette. The 260-acre development is currently in construction, with a dozen or so houses coming out of the ground. French Colonial, Classical Raised Cottage and Greek Revival are the primary styles; Mississippi Italianate and Mississippi Federal add variety.

"We had a group of us who have a similar sensibility and we got down there to something of a blank slate," says Grenfell. "The Urbanism had been done, but the architectural nature of the place was rather undefined. So we brainstormed about what it might be and basically cut to an early Mississippi Colonial, if you will, going back to the origins of European architecture in Mississippi. We got down to an interesting kind of architecture that I've never used in a town before, and I think it'll be very much of its place. It'll have a really strong character to it, not just a grab-bag of eclectic suburban architecture."

But what Lost Rabbit will be remembered for, according to Mouzon, is the rediscovery of the transmission device that allows for the wisdom of how to build in the vernacular tradition to be passed from one generation to the next. "For years, we've sort of understood the vernacular mechanism, but the transmission device was a great mystery," he says. "On the last night of the Lost Rabbit charrette, on the steps of the Milsap Bouie House – where we were all staying – there was a conversation that took place. Something that Milton Grenfell said sparked another thought and another thought, and we feel that as a result of that conversation the transmission device has been rediscovered. If you think about it, it had to be something really simple and it had to be a verbal tradition. We think it's as simple as four words: 'We do this because.' In other words, if you put the rationale for every pattern in those terms – where you open up the rationale to everyone again – then we feel it's possible to actually re-fire the engines of the vernacular process and actually get it moving again. It's incredibly great stuff and we're just now starting to tap into it. A year and a half later we're in the process of doing pattern books based on that rediscovery."

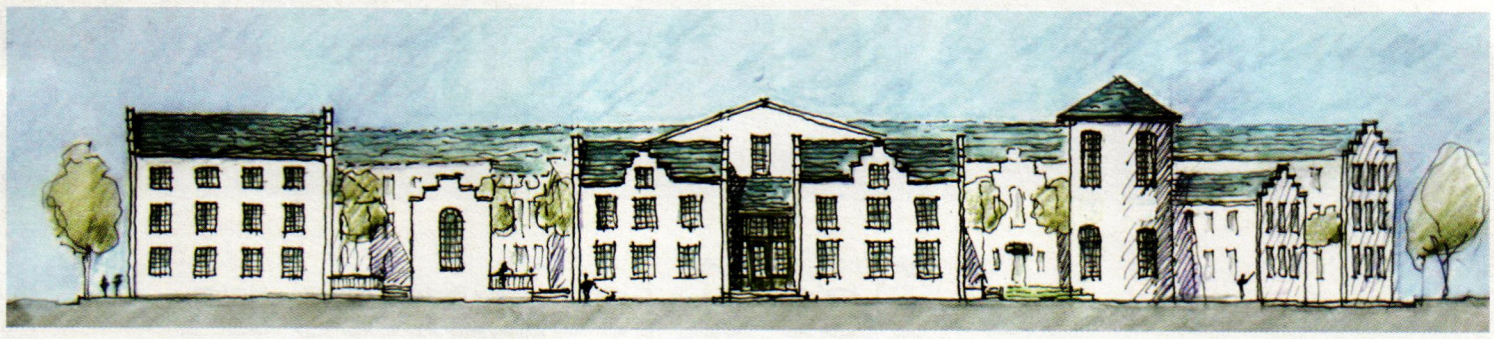
A month after Lost Rabbit, a custom charrette was held for New Town at St. Charles, a 726-acre development 25 miles northwest of St. Louis. Because DPZ's master plan had organized the development into a combination of mixed-use neighborhoods delineated by a system of canals and lakes, guild members drew on European cities such as Venice and Amsterdam for inspiration. For Mellon Valley, a 2,500-acre development in Hurricane, UT, a custom charrette was held in February of 2006. In this case, guild architects envisaged an appropriate architecture based on less tangible factors. "Because of the fact that when the original Mormon architecture got imported to Utah from New York it didn't have enough time to acclimate itself to the region before we hit the era of cheap fuel," says Mouzon, "the proposition there was to take the original seed of this idea that came from New York and is part of the culture of the Mormon people and imagine how it would have acclimated over time to the region.

"We've actually done two or three charrettes where we haven't had a specific architecture for the place, which, ultimately, is the combination of climate, culture and local conditions. So we'll try to learn from the climate, take what we have of the culture and develop for the condition – all combining to create a unique architecture that will look very comfortable and familiar, but not quite like anything that's ever come before."

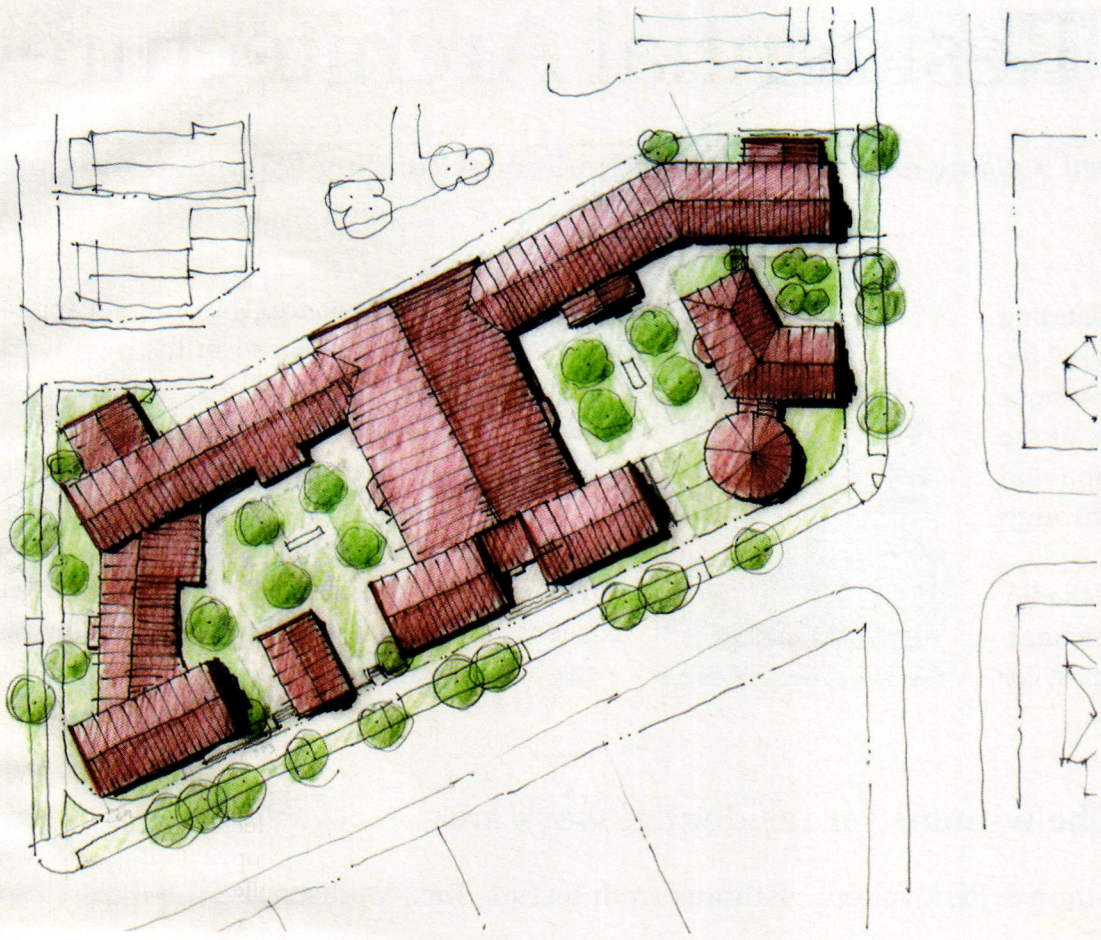
Mississippi Renewal

While Alys Beach, Lost Rabbit, New Town at St. Charles and Mellon Valley are private-sector developments, the damage wrought by Hurricane Katrina presented a unique opportunity for many architects and designers to approach affordable housing for the first time. In October of 2005,

Based on concepts developed during a charrette held in August of 2004, New Town at St. Charles, MO, features designs inspired by Amsterdam and Venice; along South New Town Avenue, apartment mansions overlook the development's entrance canal. *Photo: courtesy of Whittaker Homes*



Providence, RI-based guild member Bill Dennis' conceptual plan and elevation for a 22-unit senior housing project at New Town was inspired by buildings in Brugge, Belgium. *Renderings: courtesy of B. Dennis Town & Building Design*



less than two months after the hurricane devastated the Gulf Coast, 200 practitioners gathered at the Isle of Capri Hotel in Biloxi, MS, to offer their services to the communities of southern Mississippi. Twelve New Urban Guild members were among the 100 or so New Urbanists who took part. Over a span of six days, teams of development experts, planners, architects and designers produced traditionally inspired planning and architecture guidelines – which the communities could choose to implement or not implement – for rebuilding the region.

Speaking at a plenary discussion on rebuilding the Gulf Coast during the recent Traditional Building Exhibition & Conference in Chicago, IL, Mouzon emphasized the importance of the rebuilding effort to the healing process. "One of the big charges that we had from the beginning was that if we are to rebuild in a fashion where there is forever a sense of loss – that what came before is better than what we've built since – then the hurricane will forever be a great tragedy to the entire region," he said. "If, however, we can rebuild in a fashion that is more likely to be loved, then that perhaps will not be the case a generation or two from now."

With that in mind, the New Urban Guild Foundation compiled plans developed during the Mississippi Renewal Forum into *Gulf Coast Emergency House Plans*. The 80-page book includes an introductory section on the principles that underlie New Urbanism; plans for 17 emergency housing options, including tiny (one of which is guild member Marianne Cusato's widely publicized Katrina Cottage I), thin and double cottages; and a resource section, which contains pertinent web site links, information on manufactured architecture and FEMA technical fact sheets.

"*Gulf Coast Emergency House Plans* is the first book of Katrina Cottages," says Mouzon. "They were designed in response to a call from Andrés Duany right after the hurricane for something that could basically be a FEMA trailer with dignity, and would deserve to be there after the recovery had taken place.

"What we're also doing with the book is starting a program called 'Manufactured Architecture.' Basically, if a manufacturer will jump through a series of hoops that they've never even considered before – we'll hook them up with the architect of one of the plans, and they'll allow the architect to approve the shop drawings and the prototype, and then it will get what we're calling the 'New Urban Guild Seal of Approval,' which they can use for marketing purposes."

Forthcoming publications from the foundation include *Gulf Coast House Plans*, which will feature larger coastal houses. Along with plan books, the foundation also offers educational workshops; most recently, "Door and Window Details" was held in Miami Beach. The guild's web site (www.newurbanguild.com) includes a section called the "Tool Foundry," which is an ever-growing open source of information on traditional architecture and New Urbanism.

The Future

As its services have become more widely known, the guild has grown from holding three charrettes in 2004 to holding ten in 2005. Mouzon says the guild is on course to hold one charrette per month for the foreseeable future, although it has shown to be capable of holding two or three in a month. As the principles it furthers become more widely implemented, the guild will continue to expand. "Originally we were focused on just Alabama, Tennessee and Georgia," says Mouzon, "and then we quickly moved on to a more regional situation. Now we have members throughout a good part of the United States. What we eventually see happening is following the model of both the Congress for the New Urbanism and The Institute of Classical Architecture & Classical America, where we'll establish members worldwide and then break up into individual regional chapters.

"Our basic notion is that if you really want to start a new living tradition, what you have to do – instead of sitting there as an instructor – is tell a story that is rational and compelling and inspiring. If we can do that, we can actually engage the real people, not just a very small group of designers – so we're looking for the larger audience. In that regard, a lot of what we do is this exploration of what the architecture should really be." ■

New Town at St. Charles is composed of six compact, mixed-use neighborhoods. Cottage homes along Shutten Street at New Town range in size from 1,224 to 1,720 sq.ft. *Photo: courtesy of Whittaker Homes*

2006 PALLADIO AWARDS

For Excellence in Traditional Residential Architecture

Sponsored by *Period Homes* and *Traditional Building* magazines and the Traditional Building Exhibition and Conference

The Palladio Awards program honors outstanding achievement in traditional design. The goal of the program is to recognize project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

The Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The program applies the same criteria that Palladio used in his own work: Projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

The Palladio Awards were presented at a ceremony in Chicago on Wednesday, April 5, as part of the Traditional Building Exhibition and Conference. The winners presented their projects the following day during the conference.

The winners for residential work are:

Restoration & Renovation: **Isthmus Architecture, Inc.**, Madison, WI

Sympathetic Addition: **Peter Zimmerman Architects,** Berwyn, PA

New Design & Construction – less than 5,000 sq.ft.: **Historical Concepts**, Peachtree City, GA

New Design & Construction – more than 5,000 sq.ft.: **David Jones Architects**, Washington, DC

Multi Unit: **Hartman-Cox Architects**, Washington, DC

Special Award: **Urban Design Associates**, Pittsburgh, PA

Four awards were also made for commercial and civic projects.

On the following pages, you will see the six winning projects for residential architecture. (The four winners in traditional civic design were published in the June 2006 issue of *Traditional Building*.) We congratulate all of the winners and the other firms that submitted projects for producing buildings that are both beautiful and functional.

For more information on how to enter the 2007 Palladio Awards competition, click on the Palladio icon at www.period-homes.com or go to www.palladioawards.com.

The Jury

A jury of distinguished design professionals was selected by the editors of *Period Homes* and *Traditional Building* magazines. They were:

David Mayernik, David Mayernik Ltd. and the University of Notre Dame School of Architecture
Peter Pennoyer, Peter Pennoyer Architects
Elizabeth Plater-Zyberk, Duany Plater-Zyberk & Company and the University of Miami School of Architecture
Richard Sammons, Fairfax & Sammons Architects
George Skarmeas, Hillier Architecture

The Palladium

The Palladium is the cast-bronze trophy awarded each year to the winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary Classically influenced furniture.

To create the trophy for the Palladio Awards program, the design studio at Historical Arts & Casting, Inc., West Jordan, UT, took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting exemplified the basic goals of the Palladio Awards program: They've given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.

WINNER: HARTMAN-COX ARCHITECTS LLP

Then and Now

PROJECT: THE KENNEDY-WARREN, WASHINGTON, DC

ARCHITECT: HARTMAN-COX ARCHITECTS LLP, WASHINGTON, DC; WARREN J. COX, FAIA, PARTNER; GRAHAM DAVIDSON, FAIA, PARTNER-IN-CHARGE

CONTRACTOR: CLARK CONSTRUCTION GROUP, LLC, BETHESDA, MD

Washington, DC, architect Joseph Younger (1892-1932) is known for a number of prominent residential, hospitality and ecclesiastical projects in the region, the Art Deco-style Kennedy-Warren apartment building among them. Construction of the original Kennedy-Warren began in 1929, but was halted in the fallout from the Great Depression. In 1931, with only the entry tower and north wing finished, the mortgage holder, B.F. Saul Property Co. of Bethesda, MD, took over from bankrupt owners Edgar Kennedy and Monroe Warren Sr. In 1935, an addition to the back of the east side of the building – one that may or may not have been in Younger's scheme – was constructed. Now, with the addition of the south wing more than 75 years after original construction began, The Kennedy-Warren is finished according to Younger's plans.

Another Washington, DC-based firm, Hartman-Cox Architects LLP, oversaw the $48.5-million, 300,000-sq.ft. addition. "In the late 1980s, a cache of Younger's drawings were discovered and the owner decided to complete the building," says Warren J. Cox, FAIA, principal of Hartman-Cox.

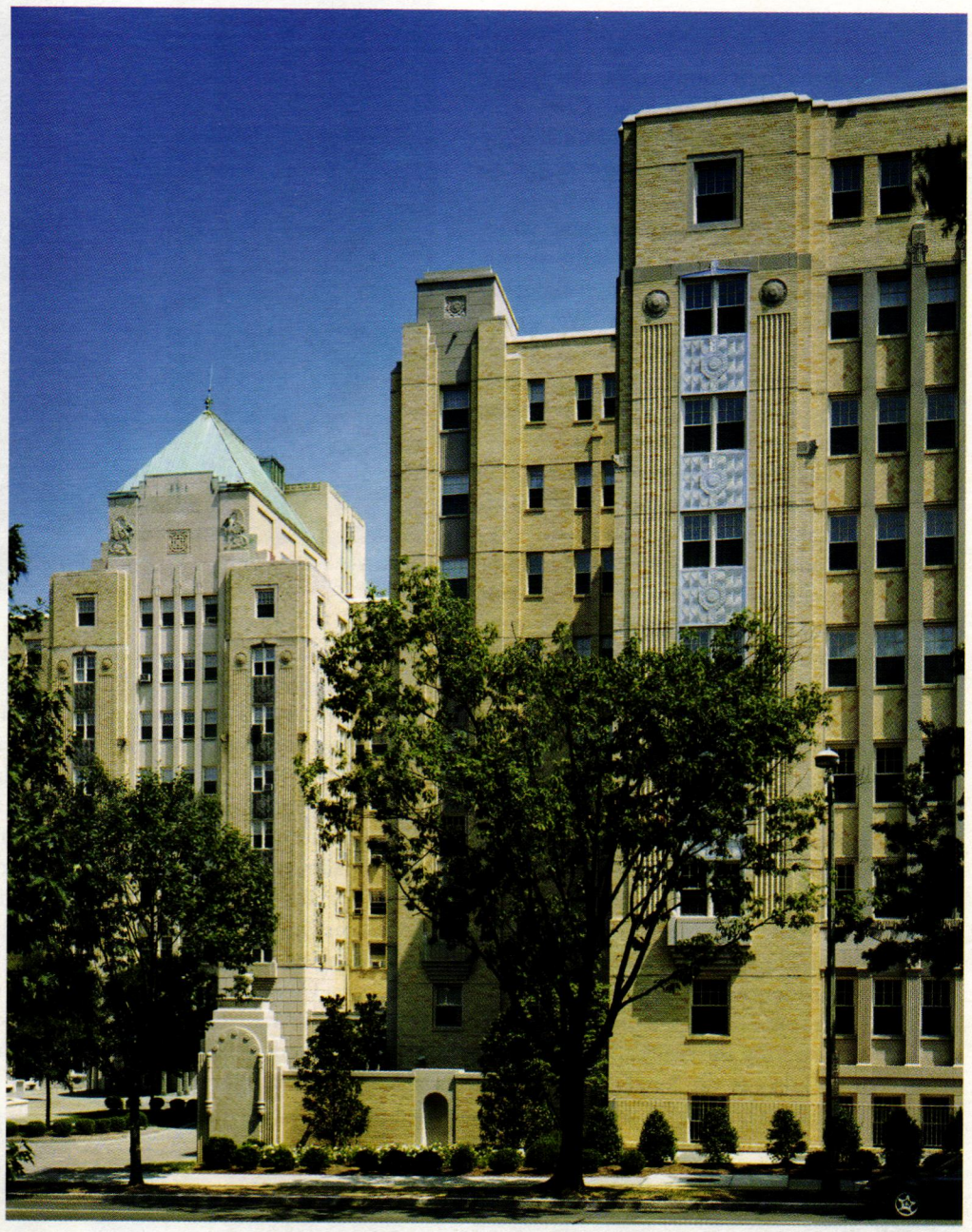
One of "the premiere luxury apartment buildings in the DC area," as Cox describes it, The Kennedy-Warren is located on Connecticut Avenue just north of the forested National Zoological Park and overlooks Rock Creek Park. It has been a District of Columbia Historic Landmark building since 1989 and on the National Register of Historic Places since 1994.

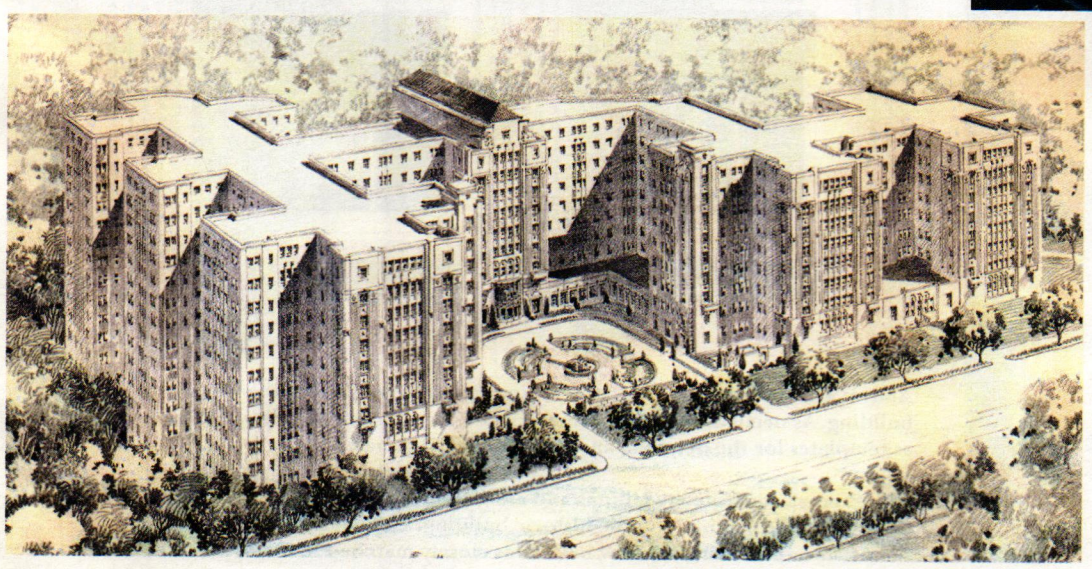
Because of the building's landmark status, as well as local zoning regulations and initial neighborhood opposition, construction of the new south wing was stalled for several years. "There was a long and difficult series of zoning hearings," says Cox, "because the addition was not a matter of right under DC zoning laws." Eventually, with the backing of the zoo and other review boards, B.F. Saul and Hartman-Cox persevered. To satisfy local residents, the firm also agreed to add considerably more parking than one of its first plans called for.

When construction commenced in 2002, the firm added the missing wing and refurbished some of the exterior elements on the historic wing. A number of the interior spaces, primarily the main lobby, lounges and adjacent promenades, were also restored.

The architects had some of Younger's original drawings to guide them, but they were primarily perspectives. "There were also some construction documents, but not enough to guide the whole process," says Cox. "We changed the structural system and so needed to make our own measured drawings. It was harder to detail and work out than if we were designing a completely new building."

For the most part, the new south wing follows Younger's plans. The two façades that can be viewed from Connecticut Avenue were designed according to his drawings. Those façades facing parkland instead of the street, however, do not replicate the original design. "They were modified





Above top: About 75 years after it was designed – by Washington, DC, architect Joseph Younger – the 9-story, 300,000-sq.ft. south wing (right) of The Kennedy-Warren apartment complex was built. The new wing of the District of Columbia building complements the existing north wing and the entry tower's "Aztec Art Deco" style, ornamentation and materials. *All photos: Bryan Becker*

Above: The historic building was constructed in two sections: Between1929 to 1931, the north wing and entry tower were built, and in 1935 an addition was made to the back of the northeast side of the building. With only two-thirds of the original design constructed, the building was awkward: the main entrance tower was placed asymmetrically and the entrance courtyard was poorly defined.

Left: The original rendering of The Kennedy-Warren called for a central tower and two wings. *Rendering: Joseph Younger*

The addition integrates seamlessly with the historic sections. Not only were the same or similar materials utilized in the construction of the new wing, but the aluminum spandrels and trim were also refurbished and the windows were replaced on the building's historic sections.

slightly to accommodate the design of the units," explains Cox. This included the addition of cast-stone balconies, which are sympathetic to the building design.

When designing the new wing, Hartman-Cox used the same detailing and many of the same materials found in the north wing. "We agreed with the owner and review boards that the addition should continue the style, detailing and materials of the historic structure," says Cox.

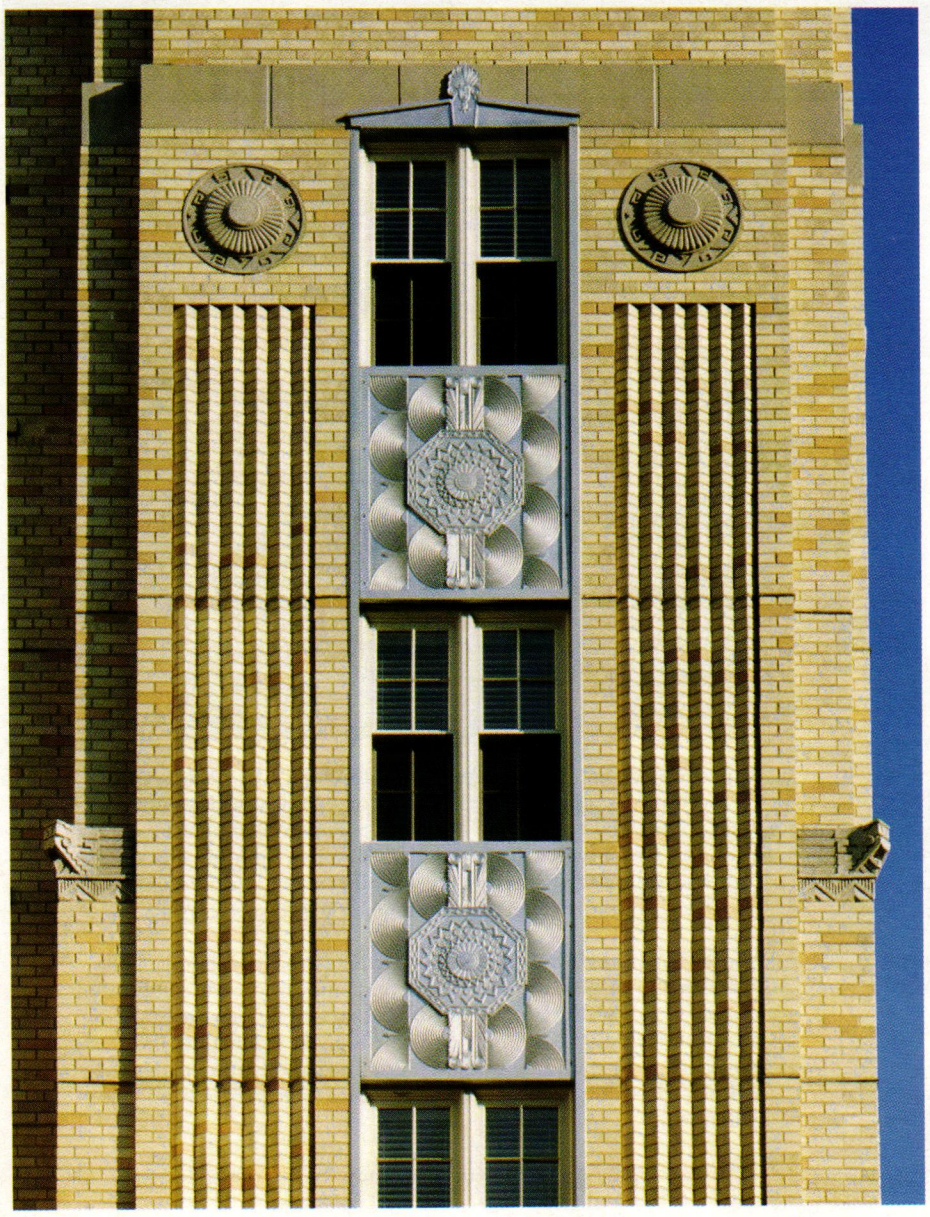
The original Kennedy-Warren was the first building in the region to feature aluminum trim on both the interior and exterior. The original interior cast-aluminum cornices and exterior trim, decorative paneling and porte-cochere were manufactured by Alcoa Inc. This time around, the 46 new spandrel panels and other replicated aluminum elements were fabricated by Boose Aluminum Foundry, Inc., in Reamstown, PA. For improved aging and maintenance, the spandrels were painted with contemporary coatings. The old aluminum work was refurbished.

The façade also features belt courses and detailing in dimensional and carved Indiana buff limestone. As needed, elements of the existing sections of the building were used as templates for the detailing and decoration of the new wing. "This gave us an appearance to try to match," says Cox. After extensive measurements, photographs and cast-in-place molds were taken, the stonework was replicated. "The detailing of the new addition looks identical to that of the original building," says Cox.

In some cases, the original materials were no longer available. This was the case for the brick. "The historic production method of firing in beehive kilns is no longer commercially viable or environmentally sanctioned," says Cox, "so we chose a custom blend of standard-, modular- and custom-shaped brick [from The Belden Brick Company]. It is subtly different than the brick of the 1930s building, but it pays homage."

The new wing adds 114 luxury rental apartments to the existing 317. "In its time, it was a monumentally scaled modern building," says Cox. Today, the Kennedy-Warren retains that stature and extravagance: all of the apartments are studios or one- or two-bedrooms, though more of the apartments in the south wing are larger, more luxurious and have more modern amenities. Apartments in both wings have hardwood floors, 9-ft. ceilings and large double-hung windows.

Like the exterior, the interior is designed in what Cox calls an "Aztec Art Deco" style. "There are pre-Columbian Mexican motifs," he says, "and the color scheme is silver and green." Hartman-Cox stayed true to original design and finishes in its restoration of the common spaces, which include the double-height lobby, mezzanine, corridors, dining room and



Above: The Indiana buff limestone decoration matches that of the historic building. As needed, elements of the existing sections of the building were used as templates for the detailing and decoration of the new wing.

Left: Precast-concrete medallions and aluminum trim and spandrels were replicated from the originals on the historic building. Though not of exactly the same make and colors, the new brick was closely matched to the old.

The restoration of the main entrance lobby involved faux painting the walls and the 20-ft. ceiling to match the original "Flexwood" and stenciled finishes. The carpet was custom designed and manufactured and new chandeliers and sconces were installed.

Inset: The lobby had been largely stripped of its original Art Deco fixtures and finishes. Several layers of off-white paint covered the walls, ceiling and elevator doors, which had originally been painted in gold and blues.

resident lounges. Some of the original finishes in these rooms had been lost over time; years ago, the walls and ceilings had been painted off-white, and the carpeting and lighting in the lobby had been replaced.

"We wanted to re-create the ambience and luxuriousness of these spaces," says Cox. To aid the project, Hartman-Cox had a limited number of original drawings and a few historic photographs. "An on-site paint and materials analysis was also conducted," Cox says, "to document the original work and to develop guidelines for the new finishes." The restored rooms are now decorated with wood-grained walls, marble agglomerate, silver leaf and stenciled designs. The unique decorative aluminum trim and railings were also restored, and the chandeliers, sconces and carpet were chosen to match.

The south wing added new amenities for all of the residents. A health club was incorporated into the basement and a 96,200-sq.ft., three-level parking garage was built underground.

Mechanical and life-safety upgrades were performed in the historic building and integrated with the other work in the new wing. In the historic wing, a forced, natural-air cooling system that was original to the building and the first in the United States, is used. Cox explains how it operates: "Several metal fans in the subbasement pull cool air from the park into the building." As an alternative, in the new building, individually controlled air conditioning and heating systems were installed.

Chapel Valley Landscape Company, which has offices in Virginia and Maryland, slightly restyled the courtyard, restoring Younger's four curved planting strips ringed by a circular drive. New Porphyry and flagstone paving was laid and a central fountain that had been proposed in the 1930s was fabricated.

The courtyard and drive, the construction of the south wing and the restoration of the interiors were completed in October of 2004. With minor exceptions, The Kennedy-Warren now mirrors Younger's original plans. "This was a great building to work on and we had a great client with which to work," Cox adds. "Now complete, it is again Washington, DC's largest and finest Art Deco apartment building and one of the city's 'best addresses.'" – *Hadiya Strasberg*

The old entry doors were replaced with aluminum storefront doors with special bronze inserts to match historic doors. The stained glass above the entrance was restored.

2006 PALLADIO AWARDS

New Design & Construction - more than 5,000 sq. ft.

WINNER: DAVID JONES, ARCHITECTS

Distinctive Match

David Jones Architects of Washington, DC, designed this 7,500-sq.ft. residence in an informal English style. The Chevy Chase, MD, house is large but restrained, and was designed to fit in with the neighborhood while offering sizeable family and entertaining spaces. *All exterior photos: Bob Narod*

PROJECT: RESIDENCE, CHEVY CHASE, MD

ARCHITECT: DAVID JONES ARCHITECTS, WASHINGTON, DC; DAVID JONES, PRINCIPAL; KEVIN PRUIETT, SENIOR ASSOCIATE & PROJECT ARCHITECT; MARC LANGHAMMER, ARCHITECT

GENERAL CONTRACTOR: GIBSON BUILDERS, WASHINGTON, DC

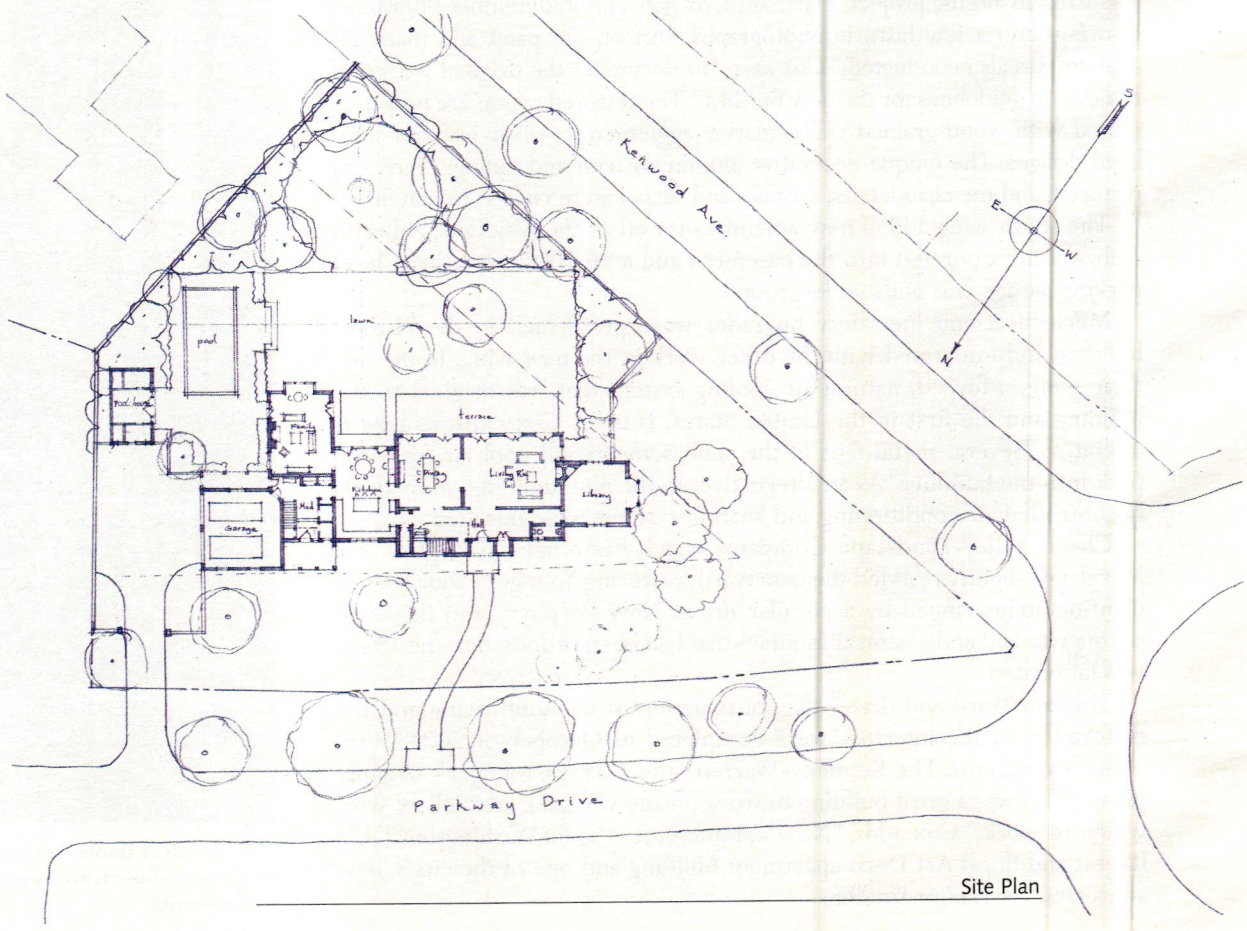
In Chevy Chase, MD, an area predominated by Colonial Revival- and Tudor-style houses, David Jones Architects of Washington, DC, designed a large but restrained house that fits in with the neighborhood. The 7,500-sq.ft. brick and slate structure is in an informal English style and offers sizeable family and entertaining spaces.

"As is always the case with a new residencee in an existing neighborhood, the challenge was to create a house that would be both original and distinctive, yet one that would fit comfortably with its neighbors," explains David Jones, principal with the firm. "Although this particular style isn't found in the neighborhood, it is complementary mainly because of the extensive use of brick." In addition, dark-painted wood casement windows emulate the painted-steel casements found on many of the original neighboring houses. "The distinctive copper ridge cap, carved-limestone accents, custom lanterns and stained-oak entry paneling give the exterior an older, distinguished appearance," he adds. The slate roof, also prevalent in the area, is comprised of various colors and different thicknesses of Vermont slate. "The irregularity makes it appear to be an older roof," he says.

The house is sited on an awkwardly shaped triangular lot, with radiating streets fronting two sides of the property. To take advantage of the site, the house was configured linearly along the north property line to maximize the amount of rear garden. "The house was made long and thin and as close to the setback line as possible," says Jones.

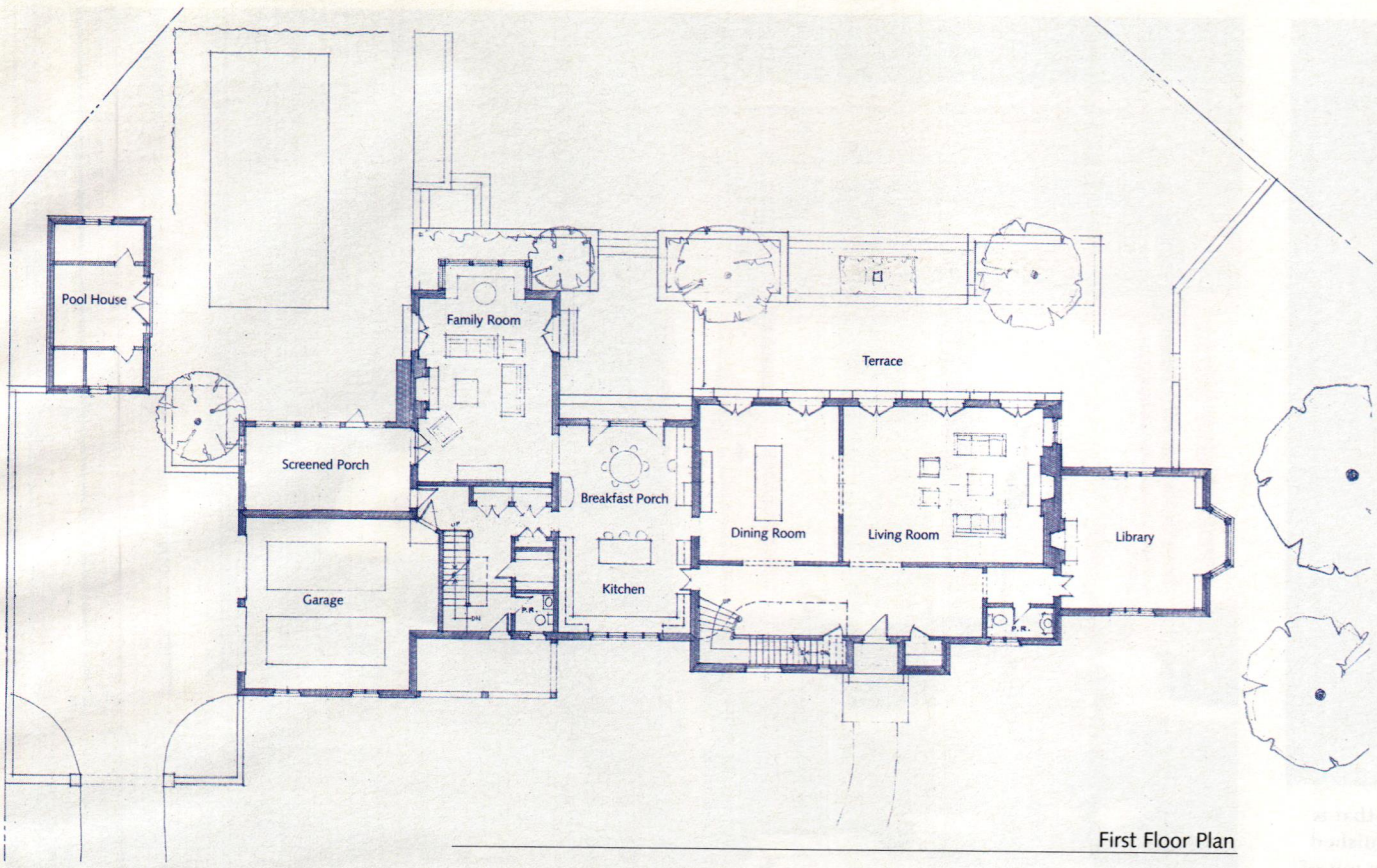
The design of the house "reduces the apparent size of what is actually a fairly structure house by breaking down the mass on the façade that faces the street," says Jones. "One of the main problems was accommodating this size house on the site without overwhelming the neighborhood. I designed the house in smaller pieces, starting with the library wing, which is low; building up to the center piece, which is comprised of the living and dining rooms; the kitchen and breakfast rooms are lower; and finally stepping back down at the garage end. From the street you see basically four different pieces making up the length of the house." The general strategy was to have an "informal, relaxed composition on the front and a more orderly, formal one on the back, expressing the living room and dining room fronting the terrace," he adds.

"The garden façade is unique," says Jones. "The formal portion of the house [living and dining rooms] is clearly expressed in the array of five sets of French doors fronting a terrace and lawn. The projecting family-room wing subdivides the garden space, creating a sheltered area for the family's screened porch, terrace, pool and barbeque area." A tall brick garden

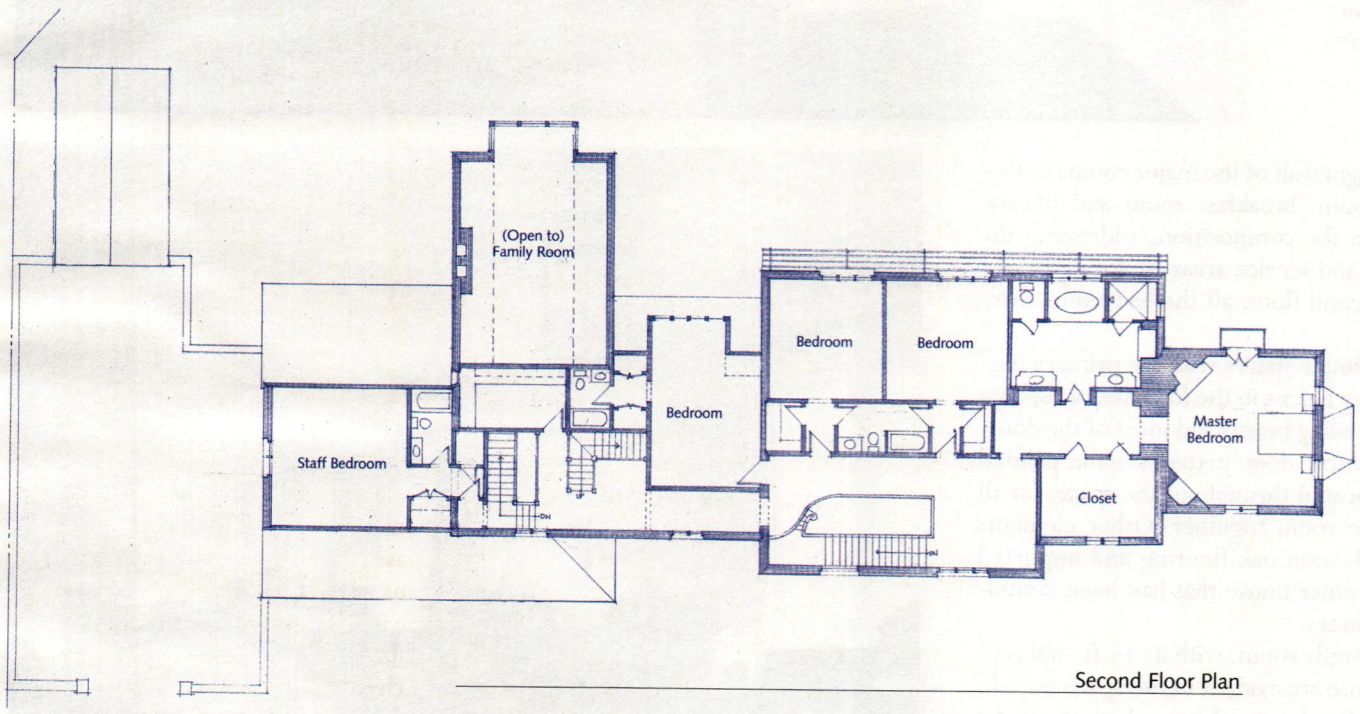


Site Plan

The house is sited on an awkwardly shaped triangular lot, with radiating streets fronting two sides of the property. The design had to overcome these challenges to create privacy as well as space for a rear garden.



First Floor Plan



Second Floor Plan

Left: The first floor features public rooms such as the living, dining, breakfast and family rooms, all of which face the backyard.

Below left: The family's bedrooms on the second floor overlook the rear garden.

wall and plantings along the south and east property lines enclose the private garden, designed by Graham Landscape Architecture of Annapolis, MD, including the pool, terraces and lawn. The narrow western end of the property was not walled, remaining as an open lawn with mature trees and shrubs to enhance the adjacent circular park – "the symbolic center of the neighborhood," says Jones.

Climbing roses and English ivy were strategically planted around the perimeter to be trained up the house and garden walls, softening the architecture in the landscape over time. "In this neighborhood known for its trees, special efforts were made to save as many as possible," says Jones. "To save two large shade trees just outside the library, we designed that end of the house on piers to maintain as much of the existing root structure as possible." A large holly to the left of the entry walk shields the mudroom entrance from view as one approaches the front door, and flowering cherry trees line the perimeter of the site.

The clients came to the architect with one clear idea, which was their desire to have the living and dining rooms adjacent to one another and facing the backyard with a formal terrace. As an

Climbing roses and English ivy were strategically planted around the perimeter to be trained up the house and garden walls, softening the architecture in the landscape over time.

The front entry features wood paneling that is echoed in the library (right), which is finished in imported oak paneling that was taken out of an older house that had been demolished in England and refitted for the library. *All interior photos: Gordon Beall*

extension of this idea, the architect designed all of the major rooms to face the backyard, including the family room, breakfast room and library, which also "occupies a special place in the composition, addressing the park to the west," Jones says. The stairs and service areas are located along the front wall of the house. On the second floor, all the bedrooms share the garden view.

The interior is comprised of "fairly simple spaces with the primary decorative elements being arches and ceiling beams in the formal spaces," says Jones. The front stair hall also features ceiling beams and most of the doorways are arched. The stained arched entry door juxtaposes the painted paneling, but the raised paneling is repeated throughout the space, on all of the doors and walls, which ties the room together. Other elements include fireplaces, quartersawn rift selection oak flooring and imported oak paneling that was taken out of an older house that had been demolished in England and refitted for the library.

A room of particular interest is the family room, with its 15-ft.-tall ceiling. Details from other rooms in the house are evident in this space as well, such as the raised wall paneling and ceiling beams. A carved-stone mantel is a central fixture but the large bay window captures the most attention.

The Chevy Chase residence was completed in June of 2005. Its style, design and materials are in keeping with other houses in the area, earning it a reputation as a good neighbor. – *Marieke Cassia Gartner*

The interior is comprised of simple spaces with arches and beams serving as the primary elements.

The stair hall has painted paneling, quartersawn rift selection oak flooring and beamed ceilings.

The family room continues the idea of simplicity on the interior with a tall, beamed ceiling, large bay window and carved-stone fireplace mantel.

Island Temple

Historical Concepts of Peachtree City, GA, designed the Schaller guest cottage on Spring Island, SC, in 2004. The 1,139-sq.ft. cottage draws from Greek temple forms and elements, but with several twists, including trellised columns on the exterior and latticed pilasters on the interior. The columns, which will eventually be covered by native vegetation, call attention to the main entrance, as does the mahogany door, which stands out against the muted natural color of the stucco walls. *All photos: Josh Savage Gibson*

PROJECT: SCHALLER COTTAGE, SPRING ISLAND, SC

ARCHITECT: HISTORICAL CONCEPTS, PEACHTREE CITY, GA; JIM STRICKLAND, DESIGN PRINCIPAL; DESIGN TEAM: TERRY PYLANT, AARON DAILY, DANIEL LEMBERG AND MICHAEL MOSS

LANDSCAPE ARCHITECT: DON HOOTEN, DECATUR, GA

CONTRACTOR: CLEMENTS CONSTRUCTION, FROGMORE, SC; JOHN CLEMENTS

For its design of a guest cottage on Spring Island, SC, Historical Concepts, an architecture firm specializing in traditional and Classical design, was ahead of the game, having worked on the client's first house. "We had previously designed a family compound for the Schaller's, including a main house [as well as a garage and separate guest house] in 1994," says Jim Strickland, owner and design principal of Historical Concepts, based in Peachtree City, GA. When the firm was approached in 2001 to design the guest cottage on an adjacent piece of property, it had the advantage of familiarity with the client, the existing structure and the natural features of the site.

When it came to locating the cottage on the approximately ⅔-acre site, the firm made sure that the building was a counterpoint to the main house and, at the same time, a separate entity. "The owner wanted to relate the guest cottage to the existing compound, yet wanted it to be distinct enough to stand on its own," says Aaron Daily, project manager. "It ties in with the existing main house on a main axis, and is further strengthened by the use of a palm allee, a direct reference to the landscaping materials used at the main house." The owner was adamant, however, that the cottage should retain some autonomy, so it was physically distanced from the house. As Strickland describes it, "The guest cottage relates to the main house, yet it can stand on its own as a complement to the pristine coastal setting."

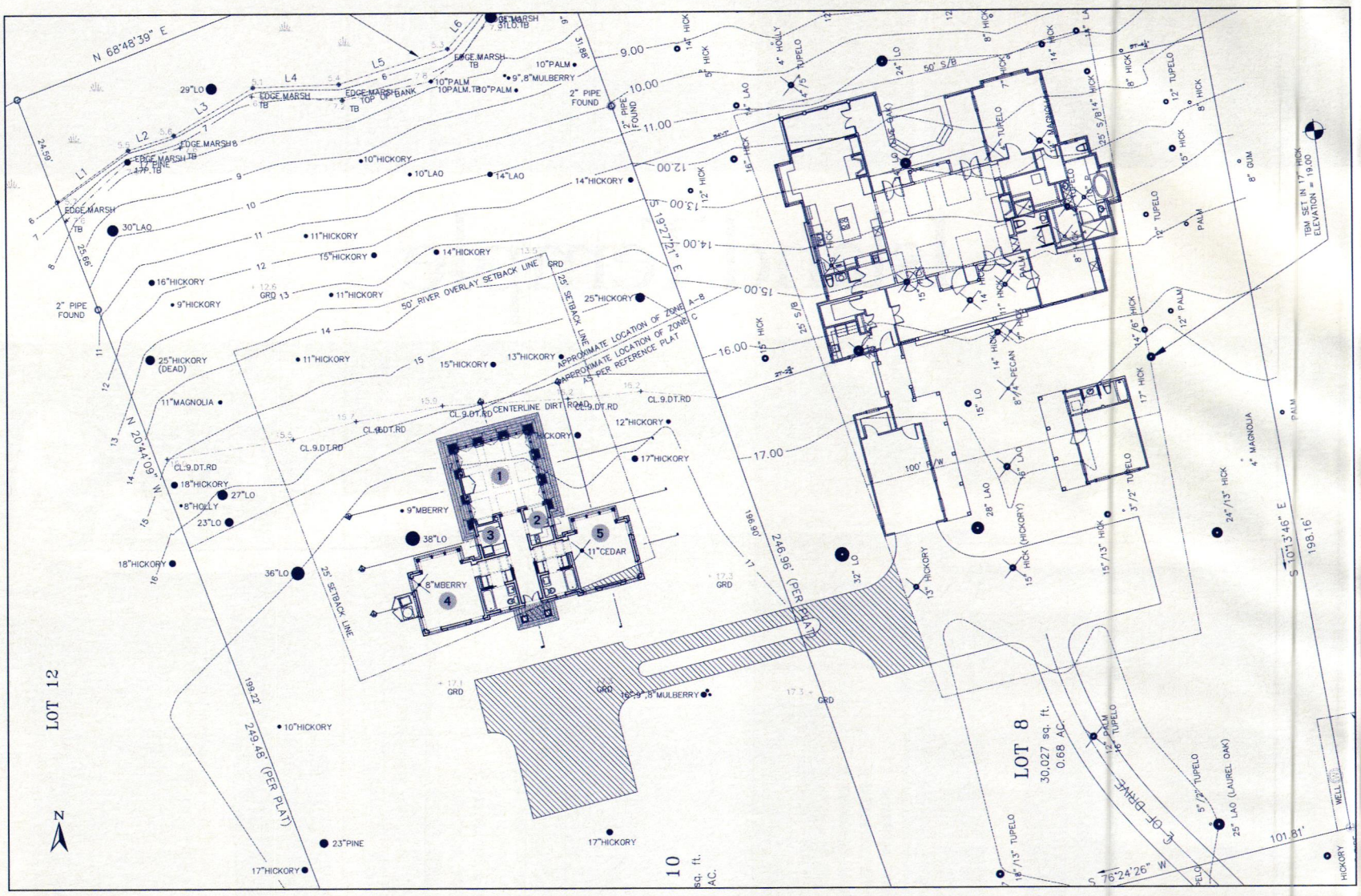
Making the siting even more challenging, "the design team needed to address not only the owner's current needs but also potential future uses," Strickland says. "While the owner intended to use the structure as a guest house, he also wanted to be sure that it would be distinct enough should he someday desire to sell the adjacent lot on which it would sit." Historical Concepts resolved this issue by placing the cottage in a clearing just west of the main house at the edge of the adjacent lot.

Another possibility was that the client or future owner might want to add to the cottage, so there needed to be space for a larger main house on the cottage's lot. "We were trying to create this little jewel that could stand alone or could be part of a larger compound or structure in the future," says Strickland. "But if the client never decided to do anything larger, that would be fine, too."

While the main house is very casual in terms of design, the owner wanted something original and creative for the cottage. The design team presented a "very fun and very creative schematic plan that treated the guest cottage as a 'folly' of sorts," says Strickland. "We weren't sure how the client would respond, but to our great pleasure he was delighted with the concept. Because it was one of those rare projects where the design process was just so invigorating and fresh and without constraint, it turned out to be so enjoyable and refreshing for everyone involved."

The team fleshed out the initial schematic concept into a distinctive, whimsical interpretation of a Greek temple. Its size, simplicity of form, symmetry and design elements could have been resolved into a Classical structure, but "by applying a dose of folly to this traditional form, the design team was able to create a unique and lighthearted home," says Strickland.

Like a Greek temple, the cottage is proportional and symmetrical and features Classical elements and detailing. Two gabled wings flank the central mass of the building, all combining for a total of 1,139 sq.ft. Historical



The cottage was built on a ⅔-acre site north of the main house. It was distanced from the main residence because the owner wanted the flexibility of being able to one day sell the land on which the cottage sits or to add a larger compound to the property. The cottage itself has a 292-sq.ft. sitting room (1), a kitchen (2) and laundry room (3), as well as two approximately 215-sq.ft. bedroom suites (4 and 5).

Concepts designed a portico with a small pediment, square pilasters, pilaster capitals and proportional gable roofs, but kept the ornamentation to a minimum. The pilasters are simple, the capitals are refined and the frieze and pediments are unadorned. "The pediment is carried by pilasters with a very simple entasis, which is really only evident as a very subtle flare at the corners," says Daily. "It gives the illustration of an early period."

These elements work well with the more informal features, specifically the square trellised columns that the design team specified in place of Greek Doric columns. "The idea of expressing columns as trellis grew directly from the lush native vegetation that surrounds the site," says Strickland. "We asked ourselves, 'How do we use Greek columns without the risk of being overwhelming and out of place amidst the lush and natural foliage?' In the end, we choose a playful way to interpret a Greek column – they're not stone, they're not heavy." The columns are made of lattice and serve as trellis for the native vines. "The end result is a very organic and very playful, living column," he adds.

Like the ornamentation, materials were selected for their originality. "We grappled with what to put next to the main house, which features weathered cedar shingles that are very natural and part of the landscape," says Strickland. "We wanted to accomplish this on the guest cottage, as well, but needed to find a very different and unique way to do it." Thus, Historical Concepts chose to finish the wood-framed cottage with a muted natural color of stucco that blends into the surroundings, and, to contrast that, mahogany for the French doors. "The juxtaposition of the muted color with the doors is highlighted by the latter's rich, dark finish," adds Daily. Light-khaki-painted transoms and large 6/6 windows complete the exterior.

One material, the stepped brick of the small platform on which the cottage was built, was chosen for its relationship to the main house. It is the same brick that is found on the pathways of the original compound and the wide exterior steps to the front porch of the main house. "And it mimics the indigenous Old Savannah Grey brick," says Strickland.

Above right: Sabal Palmetto trees, South Carolina's state tree, were planted along this path from the main house to the guest house's sitting room.

Right: The symmetrical front elevation demonstrates the Greek architecture influences. Historical Concepts designed refined square pilasters and trellised columns, a portico with a small, low pediment and gable roofs with simple trim.

The sitting room is considered the main temple mass. Its trellised columns and mahogany French doors with transoms above alternate, "resulting in a structure that is almost entirely encircled by glass," says Jim Strickland, design principal with Historical Concepts.

The cottage has an open, airy interior. Not only does all of the glass bring light into the building, but it also takes full advantage of the views, offering a 270-degree panorama of the surroundings. "We designed the cottage around spectacular views of the salt marsh and the live oaks," says Strickland.

The surrounding environment is significant to the design of the cottage in another way, too. The design team at first grappled with building "a Greek temple on this very nature-oriented island," says Daily. "Our final vision was that the cottage would be entwined naturally with the undisturbed coastal setting." The trellised columns and trellis on the stuccoed walls grew out of this concept. Landscape architect Dan Hooten of Decatur, GA, worked closely with Francis Parker of Garden Concepts, a Beaufort, SC-based landscape-installation firm, planting jasmine on the main columns and a fig vine on the body of the cottage.

A few potted plants are arranged in the sitting room as well. This room "acts as the main temple space," explains Strickland. "The temple would have stood alone so we made the main living area the main mass." Like a Greek temple, it is a square room with tall ceilings. Historical Concepts designed a unique coffered ceiling "that echoes the intricate coffers of ancient Greek and Roman buildings," says Strickland. The ceiling, like the latticed pilasters in this room and other interior details and trim, also mimics the cottage's exterior trellised columns.

Because Historical Concepts wanted to design "a pure building," as Strickland puts it, the architects needed to figure out a way to hide the mechanicals. "It was a challenge to see how far we could carry the pure form," he says. "We had no crawl space or wall space in which to hide the heating and cooling systems – the temple mass was virtually enveloped in glass – and conventional solutions would have detracted from the detailed design aesthetic." The solution was to install the HVAC ductwork within the ceiling beams and conceal it with the inlaid latticework. The crown in the hallway was lowered to hold the return, and a utility room was located behind a concealed paneled door.

A built-in media center in the sitting room, designed by Historical Concepts and built of cypress by Johnny Payne of Frogmore, SC-based Clements Construction, is hidden so as not to create any clutter. The carpenter and his team also made the custom cabinetry, all with heart-pine counters, in the sitting, kitchen and utility rooms. "The carpentry work on this project was exquisite," says Strickland. "The craftsmen deserve a lot of credit."

Off of the sitting room is a small kitchen, and opposite that a laundry room. The remaining rooms in the cottage are two bedroom suites – one in each wing. Each of the bedrooms is about 215 sq.ft. and is paired with a full bath. "They are both decorated in soothing, simple color schemes and have simple trim," says Strickland.

Construction of the Greek cottage was completed in March 2005. "It went through many versions," says Daily. "There was so much historical precedent that the options were plentiful." In the end, though, Historical Concepts achieved a truly unique design that "was frivolous and fun, and simultaneously Classical and updated." – *Hadiya Strasberg*

The 6-ft.-wide central hall, which runs between the two bedroom suites, features simple Greek pilasters around the doors and a lowered crown that subtlety integrates the HVAC return. Facing the opposite direction, toward the sitting room, there is a direct view of the wetlands.

Far left: The latticed pilasters and coffered ceiling beams of the sitting room mimic the exterior elements.

Inset: At the same time, the beams conceal the home's modern heating and air conditioning ducts.

Special Award

WINNER: URBAN DESIGN ASSOCIATES

By the Book

PROJECT: A PATTERN BOOK FOR NORFOLK NEIGHBORHOODS

AUTHOR: URBAN DESIGN ASSOCIATES, PITTSBURGH, PA; RAYMOND L. GINDROZ, FAIA, AND ROB ROBINSON, AIA, PARTNERS

CLIENT: CITY OF NORFOLK, VA

Throughout the historic coastal city of Norfolk, VA, one taupe-and-periwinkle booklet can be found well-thumbed on the desks of architects, contractors, building-materials suppliers and homeowners. The government of this midsize city (population 241,000) has so far given out 15,000 tabloid-size copies of *A Pattern Book for Norfolk Neighborhoods*, authored by the Pittsburgh, PA-based planning and architecture firm Urban Design Associates (UDA). The guide, also available for download on the City of Norfolk's web site, is subtitled "Details and techniques for renovating and building Norfolk houses." (For a copy, go to www.norfolk.gov/planning/comehome/norfolk_pattern_book.)

Few other American communities have managed to broadcast so widely a cohesive message about design. The booklet communicates, in plain language and friendly graphics, what to save on existing structures and how to respectfully build anew along every variety of Norfolk streetscape. Hundreds of homeowners have executed UDA-inspired plans, and many more have adjusted construction in progress or just learned to ask their builders more historically and aesthetically informed questions.

No previous Palladio Award has gone to a pattern book. The jury especially praised UDA's work for its breadth and depth – its documented impact throughout a city, down to the muntins and mailboxes. The publication's built results also bode well, the jury noted, for UDA's 2006 *A Pattern book for Gulf Coast Neighborhoods*, a guide to rebuilding areas devastated by Hurricane Katrina (40,000 copies of that study were in print as of April 2006).

Norfolk hired UDA to produce the guidelines in 2002, partly because the firm has been rejuvenating local neighborhoods since the mid-1980s. UDA has transformed acres of ruined public housing in Norfolk into kempt communities and, based on a master plan by Miami, FL-based Duany Plater-Zyberk and Company, UDA created two pattern books for a new waterfront neighborhood called East Beach. Fast-selling townhouses and freestanding homes at East Beach now mingle with restaurants and stores, all with porches capturing Chesapeake breezes.

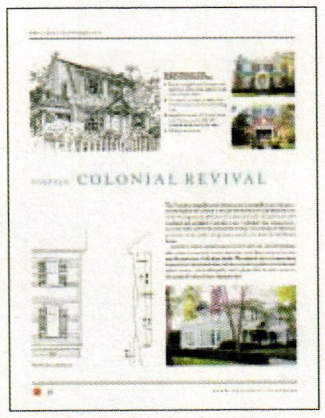
UDA's private and public-sector clients have understood that design codes make New Urbanist properties popular and profitable, and that consistent aesthetics are good for the bottom line. Individual homeowners, though, may require more time and persuasion to see the light. Most cities can't simply declare themselves giant historic districts and try to tightly control what every resident chooses to build. The administrative costs alone would be prohibitive, not to mention the expense and effort of calming voters who think that widespread landmarking will restrict their style. Cities can more readily inform the populace about the benefits of traditional design, and offer irresistible incentives.

"We can't completely regulate every design and every choice of materials, much as we'd like to," says Acquanetta Ellis, the assistant director of Norfolk's neighborhood preservation department. "What we can do is help educate residents about the historical value of what they have and what's around them, and bring them along."

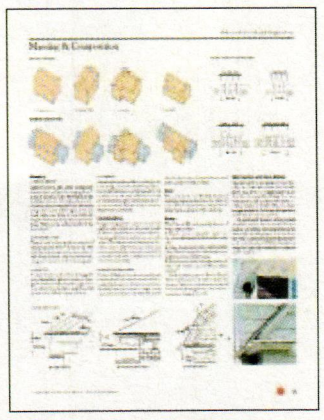
Urban Design Associates' *A Pattern Book for Norfolk Neighborhoods* couches sophisticated technical advice in friendly language accompanied by clearly executed illustrations. This spread dissects the region's typical house massings. It explains how to add on without disturbing the original wings' proportions, or how to build new construction so that it appears to have been expanded gently over the years.

A Pattern Book for Norfolk Neighborhoods

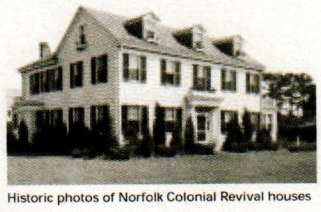
Building a Norfolk House



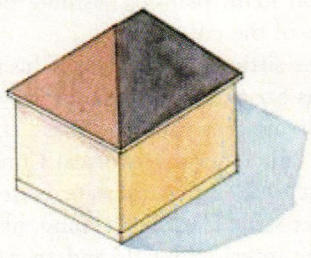
The History & Character Page of the Norfolk Colonial Revival Architectural Style



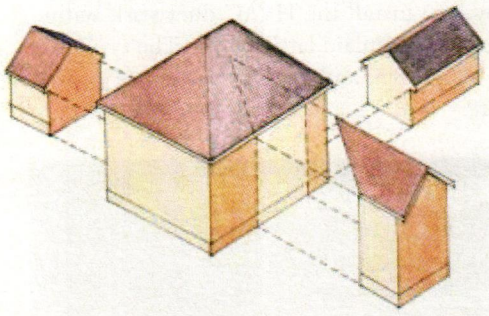
The Massing & Composition Page of the Norfolk Colonial Revival Architectural Style



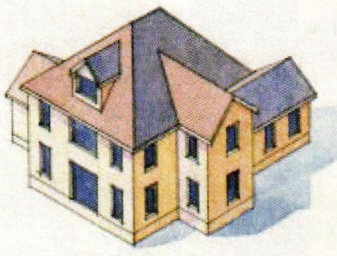
Historic photos of Norfolk Colonial Revival houses



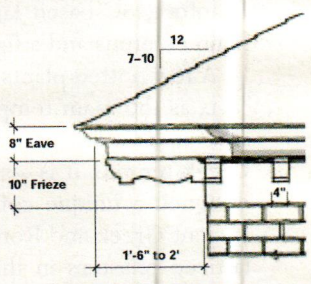
Most traditional houses are distinguished by a **Main Body** that is always the most important form. Additional space is treated as secondary additions to this Main Body. The first step in designing a house is to determine the Main Body Massing Type. This will guide the development of your house plan or the modifications to your existing house.



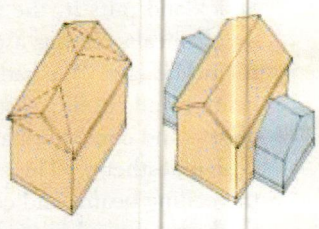
In general, additions are treated as **Wings**. Side wings can be either one, or one-and-one-half stories, set back from the front facade of the Main Body. Two-story additions can be added to two-story Main Bodies, but should be set back from the front facade and limited in width to a maximum of one-third the width of the Main Body. Side wings and rear wings can be added in many combinations.



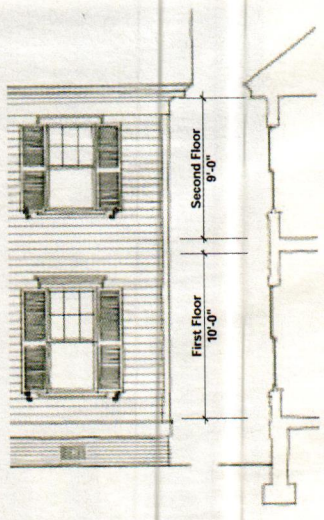
Once the massing and the floor-to-floor heights are determined, various **Door and Window Compositions** can be explored. Most styles have very definite patterns that were used to produce balanced or picturesque compositions that produce a harmonious and pleasing image. Window proportions, location and spacing were all important and well understood by early house builders.

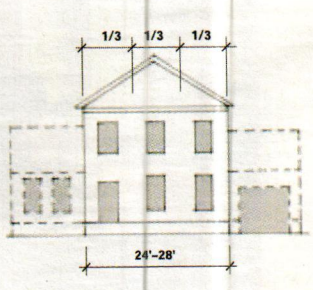


Deep Bracketed Boxed Eave



Massing Diagrams for Additions





Norfolk, like most American cities, is battling against the neighborhood-rending forces of unsightliness: teardowns, McMansions and disastrously inappropriate additions. The UDA pattern book helps boost real estate values and community spirit while saving historic architectural resources, reducing the tonnage of demolition rubble in the waste stream, and fostering the tourist-friendly "look" of Norfolk.

There's no one citywide "look." UDA's team – led by partners Raymond L. Gindroz and Rob Robinson – scoured blocks built between 1850 and 1950. As UDA always does, the staff measured and analyzed different sectors' recurring motifs: the sidewalk widths and porch depths, the typical materials for the likes of foundations, roofs and cladding.

"We always pull a place apart by its layers," Robinson explains. "We talk to everyone we can about which places in town they love best and why. We look at the settlement history, cultural influences, street plans and topographic structure, we study the setbacks, lot sizes, roof pitches, eave overhangs – everything down to the street pavers. That's how you unlock the potential of a place, and figure the right ways to re-stitch it."

The Norfolk pattern book lays out six principal traditions for residential architecture: Classical Revival, Colonial Revival, European Romantic, Arts and Crafts, Victorian and Coastal Cottage. Bright-colored renderings mix with well-reproduced vintage and recent local photographs. Builder-friendly measured drawings outline detail sections and elevations. Restorers can grasp what they own, how not to spoil it, what the house might have lost over the years and how to put it back. And homeowners commissioning new construction can learn how to combine precedents without pastiche.

UDA dissects each style's components in well-organized paragraphs – where the chimneys usually nestle, how wide the Ionic volutes flare – and gives a sense of the endless possible variations on every theme. A Classical Revival porch can cover a fifth of a façade or stretch the length of the house, below windows with 6/6, 6/9 or 9/9 sash. A roof can still be considered Classical Revival whether it's laid in "slate (including manufactured slate products), laminated asphalt or composition shingles with a slate pattern, flat clay tile, or painted metal standing seam or 5-V crimp panels."

The permissible-materials palette is equally varied for soffits, windows, doors, siding, columns, trim and porch ceilings. Fiber-cement, composite, PVC, polyurethane and fiberglass are allowed, as long as the parts are well-constructed and properly proportioned. (At the back of the book, UDA kindly provides a list of recommended suppliers and their best product lines, along with a glossary of trade terms like stiles, jack arches and fascias.) The tone of the pattern book's text is always gentle and affable, never scolding or patronizing.

"It is best to locate garages at the back of your lot if possible, though it is also possible to build tasteful, attached garages," reads one suggestion. "A common problem with current construction is that the garage additions often overwhelm the scale and character of the house." Around windows on Colonial Revival houses or Coastal Cottages, "shutters are encouraged," and if you don't mind, please, "they should be sized and mounted as if operable." On a Victorian, "archway bracketing can be used to form portals over key entry locations." Try if you like to have some asymmetrical fun on European Romantic houses. "Small decorative accent windows are encouraged, especially in powder rooms, closets and halls," while porches "should feature post-and-beam construction, shed roofs and rough-sawn clapboard siding." But you may not want to get too carried away in a European Romantic vein: don't hang shutters on any half-timbered areas, and "only durable materials like brick, stone, and stucco may come into direct contact with the soil."

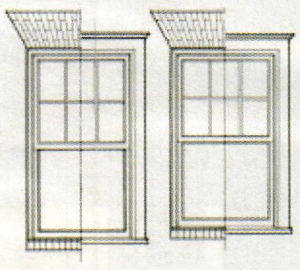
But what if you're starting from a mass-produced 1950s ranch that lacks any original style to honor? The pattern book, the authors reassuringly say, "will help you select an appropriate, distinctly Norfolk architectural character" worth adding to bland existing designs. Pages of images demonstrate how generic ranches' slightly hipped roofs, pedimented porches or deep eaves could inspire Colonial Revival, Victorian, Arts and Crafts or European Romantic makeovers. UDA also pragmatically took into account the widespread American craving for home offices, big kitchens, bonus rooms and master suites. The book explains how to raise a ranch roof, push out the front or stretch to the side, without swallowing the original main body or front yard and risk making the neighbors wince every time they drive past.

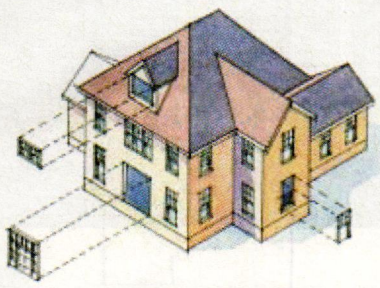
"The postwar houses haven't been considered very desirable on the market, and they're the most vulnerable to teardowns," Robinson says. "We set out to demonstrate with simple drawings how these buildings actually fit into the local architectural vocabulary, and how they can be adapted into one of the moniker Norfolk styles."

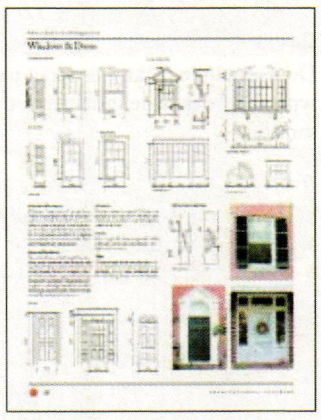
Norfolk hands out the pattern books at its Neighborhood Design and Resource Center, on a downtown main street not far from City Hall. Eight staff experts (including architects, renovation professionals and architecture students) are also on hand at the center to give free advice. The city doesn't require anyone to follow the pattern book's proposals, but the staff does carefully explain the advantages. "It's presented as an option, not a policy; it's a carrot approach and not a stick," says Robinson.

The center's users report immediate results: discernible leaps in the appearances and market prices of their properties. "Our house was a prime example of a house with no curb appeal that decreased the value of the block," Mary Carter Fiveash, the

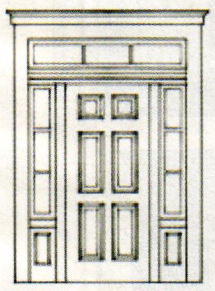
A Pattern Book for Norfolk Neighborhoods



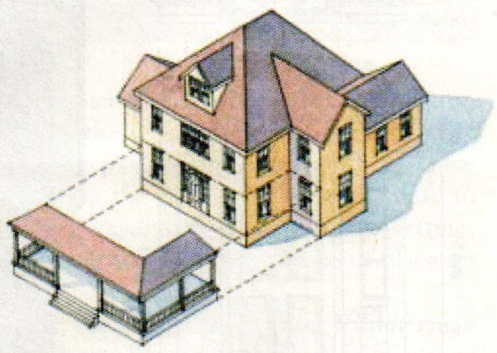


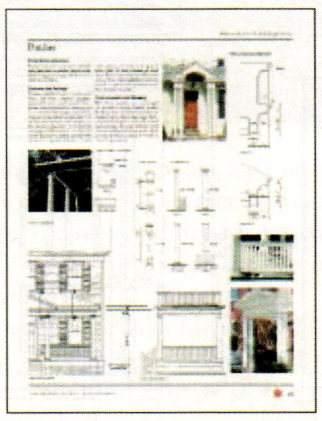


The Doors & Windows Page of the Norfolk Colonial Revival Architectural Style

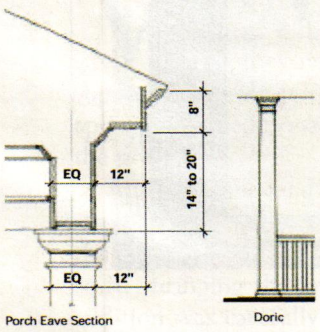


While windows and doors are available today from a wide range of manufacturers and come in almost any shape and size, correctly proportioned and detailed **Windows and Doors** are key to the design of the house. The Pattern Book illustrates standard window and door types used for each architectural style and special windows and doors used as accents.





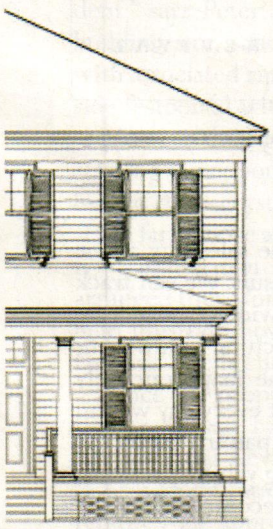
The Porches Page of the Norfolk Colonial Revival Architectural Style

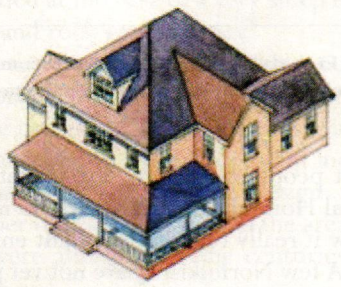


Porch Eave Section

Doric

Porches are important elements in the Norfolk environment and find expression in almost every architectural style or vocabulary. Setting the appropriate column types, porch cornices, railings, and balustrades is key to establishing the character of the house. The Pattern Book offers options found within a particular style complete with sample profiles that illustrate the correct dimensions and components.





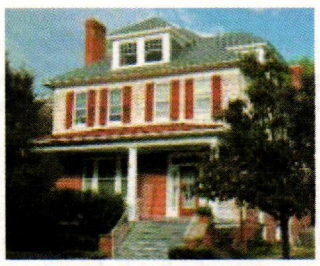


Illustration of the correct assembly of a Norfolk house in the Colonial Revival Style

The final assembly of the various components should produce a house of recognized character and quality no matter what the size. Appropriate materials are discussed in the Appendix. A series of illustrated possibilities within each style section demonstrates the effective application of the Pattern Book guidelines.

ARCHITECTURAL PATTERNS

17

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WRITE IN NO. 1494

Magazines, Conferences, Trade

RESTORE MEDIA, LLC

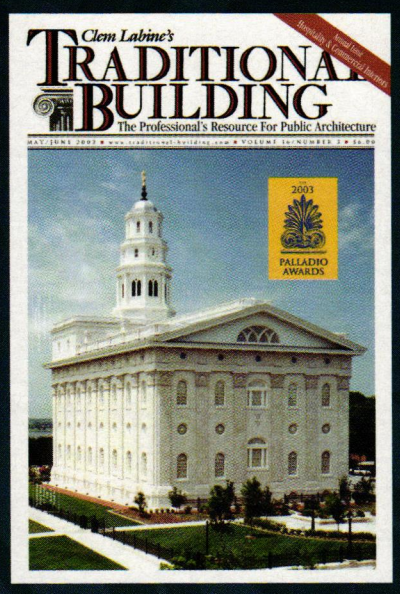
Restore Media LLC is the only publisher and conference producer dedicated to the traditional building market. The company's magazines, conferences, trade shows, websites and directories serve the information needs of architects, builders, developers, building owners, facilities managers, government agencies, interior designers, landscape architects, suppliers, preservationists, town planners, artisans, trades people and old house enthusiasts who work passionately to renovate and restore historic buildings or build new ones in a traditional style.

The traditional building market has emerged into a recognized and firmly established segment of the residential and commercial construction industry with more than $170 billion in construction volume. From grass roots movements in America's historic neighborhoods to a government mandated National Historic Preservation Act, Americans have a heightened appreciation for our architectural heritage and are spending money to preserve and improve it.

Americans continue their love affair with traditional style architecture and traditional towns. An increasing number of new residential and non-residential buildings are designed to look historic. Whether a new old house built to fit into an existing neighborhood, a sympathetic addition to a 19th century courthouse or a traditional neighborhood development, these are buildings that call upon our architectural heritage, create a sense of place and make people feel good.

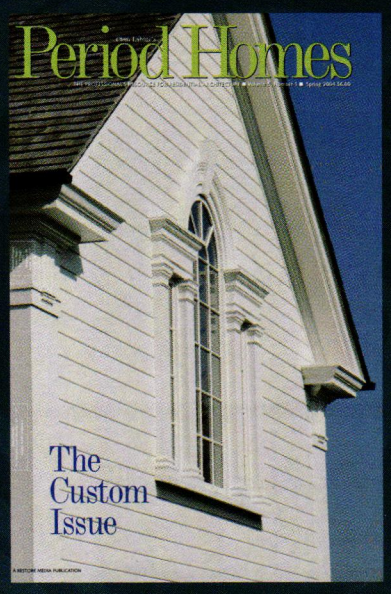
These buildings, the professionals and enthusiasts who design, build, renovate or restore them, and the products that go into them are the subject of Restore Media's magazine, conference, trade show, website and directory content.

Restoring the Past. Building the Future.



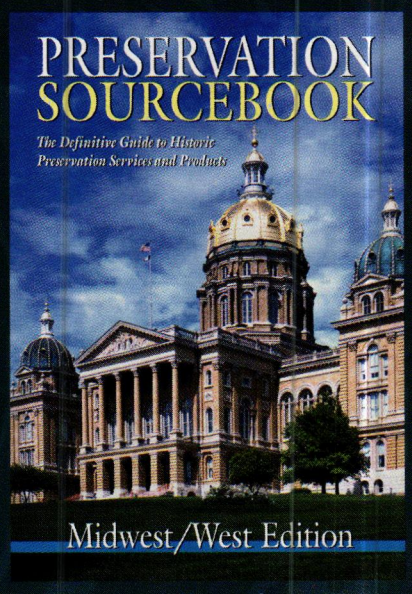
www.traditional-building.com

Traditional Building is a bi-monthly magazine edited for 55,000 professionals involved in restoring old buildings or designing and constructing new buildings in traditional styles. The audience includes architects, contractors, building owners, facilities managers, interior designers, developers, landscape architects, building managers, preservation planners, restoration consultants, and other professionals who need to know where to locate hard-to-find traditional-style products and services.



www.period-homes.com

Period Homes, published 6 times a year, is edited for 45,000 professionals involved in residential restoration and renovation or the design and construction of new homes built in period styles. The magazine's audience includes architects, interior designers, custom builders, restoration and renovation contractors, developers, landscape architects, and other professionals who are looking for difficult-to-find historical products and services for residential projects.



www.preservationweb.com

Preservation Sourcebook is the definitive source for services and products to restore historic buildings, landscapes, and interiors. Each regional edition provides property owners and managers, architects, contractors, public officials and preservationists with a comprehensive directory of local and national resources.

Shows, Websites, Directories

TRADITIONAL BUILDING
EXHIBITION AND CONFERENCE

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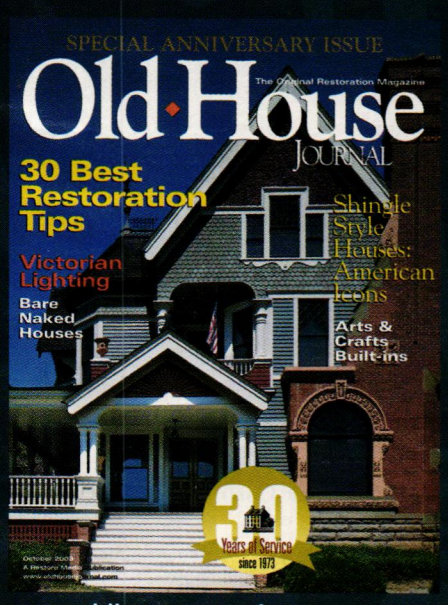
Where the Marketplace Meets

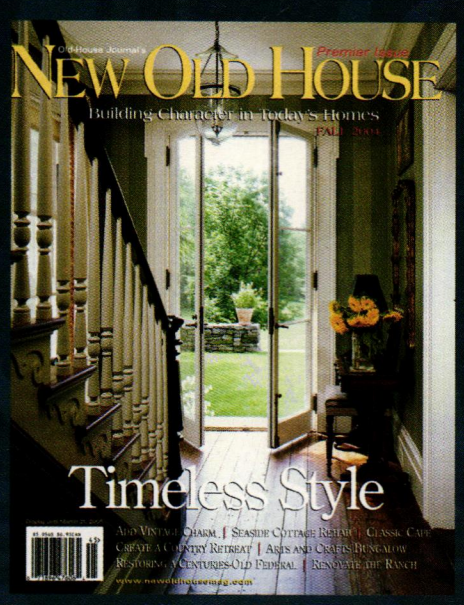
The Traditional Building Exhibition and Conference is the only national event for professionals who restore, renovate or preserve historic buildings or build new ones in a traditional style. Attendees include commercial, institutional and residential architects, contractors, planners, developers, building owners facilities managers, interior designers, landscape architects, renovators, trades people, artisians and enthusiasts. The Traditional Building Exhibition and Conference takes place twice a year, spring and fall. In spring, the show presents 85 seminars, workshops and special events as well as 300 exhibits to 6000 attendees from around the world. In the fall, a regional event, the trade show and education program attracts 3500.

Continuing Education Credits are offered from affiliated associations including AIA, ASID and APPA. Conference curriculum includes technical training, design, planning, installation, materials and management.



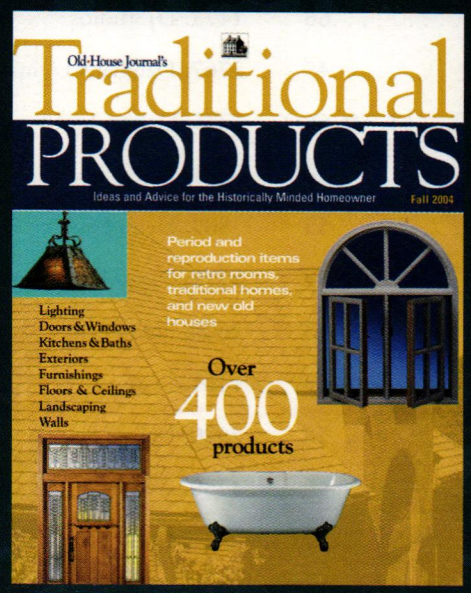
www.oldhousejournal.com

Old-House Journal is a bi-monthly special interest title for old-house owners and enthusiasts, as well as for professionals who restore and renovate older homes. OHJ, which has a total circulation of 110,000, is the only consumer magazine in the field that's strictly about owning, renovating, restoring, decorating, and maintaining homes built before 1960. OHJ was launched in 1973, which makes it the oldest publication in its category.



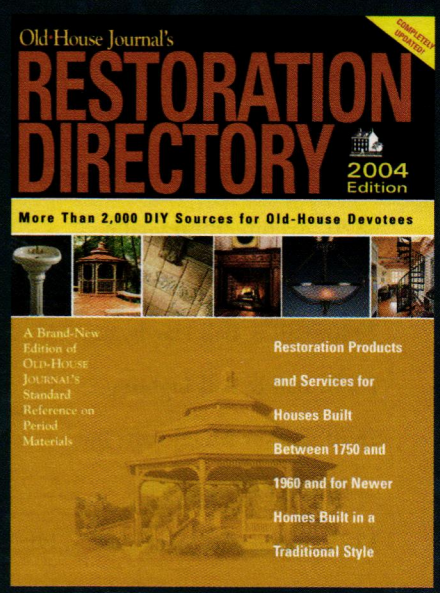
www.newoldhousemag.com

New Old House, the latest launch from Old-House Journal, covers the ever-widening world of new homes built to replicate the look and feel of classic American housing styles, including Arts & Crafts (bungalows), Foursquares, Shingle-style houses, and Victorians of all stripes. With newsstand distribution of 100,000, New Old House is loaded with eye-popping photography; it is a stunning addition to Restore Media's stable of publications.



www.oldhousejournal.com

Old-House Journal's Traditional Products is a comprehensive introduction to the subject, including everything from historically appropriate building materials to period pieces to modern substitutes. With newsstand distribution of 40,000, Traditional Products is loaded with inside tips and hundreds of product leads from the editors of Old-House Journal magazine. Traditional Products is a one-of-a-kind annual guide for restoration-minded consumers intent on remaking their old houses into living-like-new homes.



www.oldhousejournal.com

The annual Restoration Directory has a newsstand distribution of 40,000. It is the most authoritative and comprehensive guide to suppliers of products and services for old homes and old-house style. The Restoration Directory contains more than 500 categories of building products and over 2,000 companies that make everything from stained glass and antique bath fixtures to hardwood floors and heating systems.

Questions? Call Peter H Miller, President: 202.339.0744 x 104. Or email pmiller@restoremedia.com

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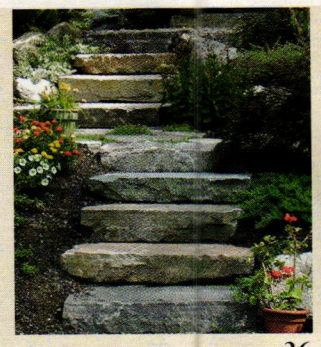
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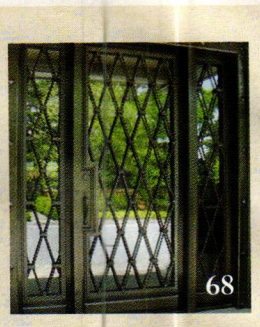
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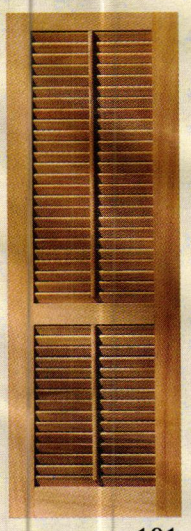
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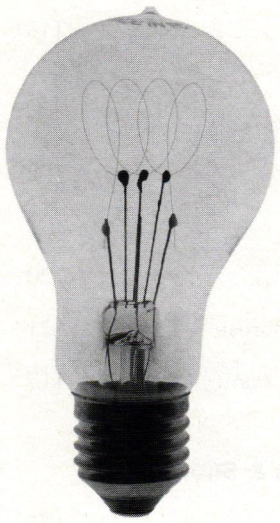
Historical Products Showcase

AAMSCO Lighting, Inc.
843-278-0000; Fax: 843-278-0001
www.aamsco.com
Summerville, SC 29483

Supplier of authentic reproduction carbon- & tungsten-filament light bulbs: designs based on bulbs from the 1890s-1920s; lamps; custom Art Deco sconces & luminaires.
Write in No. 2240



AAMSCO Lighting distributes this replica 16-candle-power, carbon-filament bulb, one of the first produced by Gerald Philips and manufactured for the Electra Company in Amsterdam.

Agrell Architectural Carving Ltd.
415-381-9474; Fax: 415-381-9475
www.agrellcarving.com
Mill Valley, CA 94941

Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, furnishings, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.
Write in No. 90

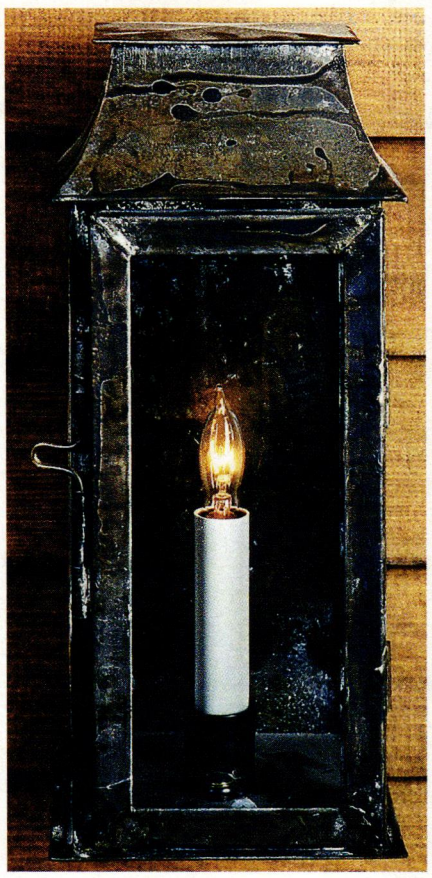
Agrell Architectural hand carved this highly detailed bird.

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Write in No. 172

Architectural Grille
718-832-1200; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
Write in No. 9820



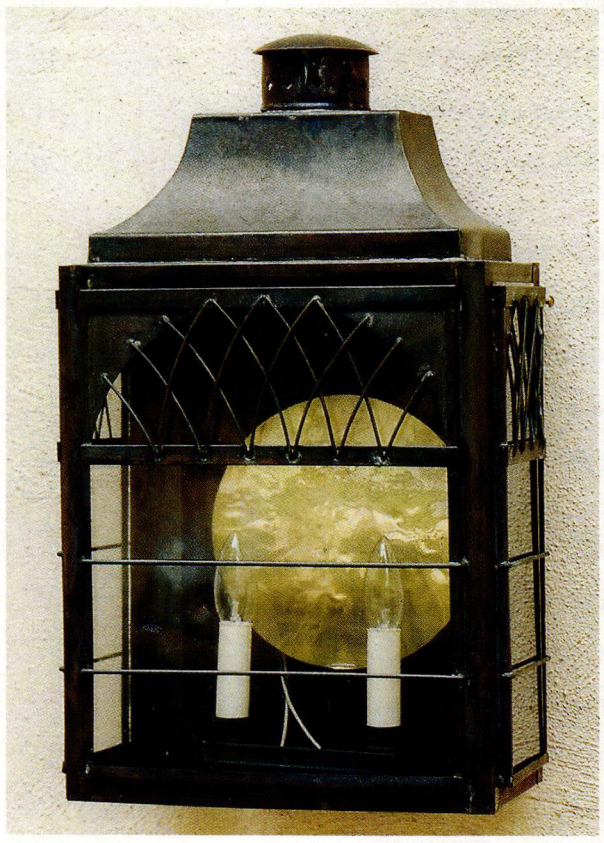
The model #SM LT 51-W darkened terne-coated-copper fixture from Authentic Designs is 12 in. tall x 5½ in. wide x 5¼ in. deep.

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776

Manufacturer of Early American & Colonial lighting fixtures: brass, copper & Vermont maple; interior/exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work.
Write in No. 60

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of historical lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.
Write in No. 7660



This two-light reflector lantern, fabricated by Ball & Ball, is 22 in. tall x 11 in. wide.

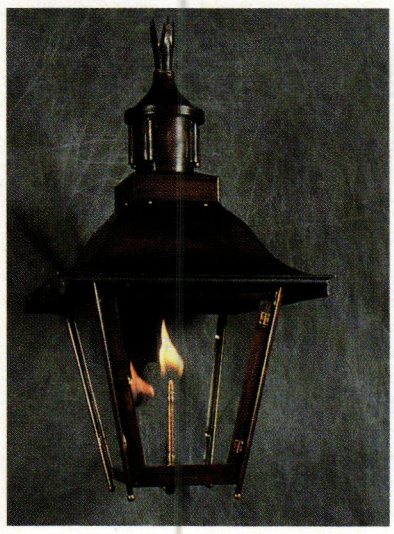
Barn People, The
802-674-5898; Fax: 802-674-6310
www.thebarnpeople.com
Windsor, VT 05089

Supplier of vintage Vermont barns & outbuildings: re-assembly anywhere in the world; consulting services; antique barns, structures & heavy timbers.
Write in No. 440

The Barn People specializes in the professional relocation and restoration of vintage Vermont barn frames.

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

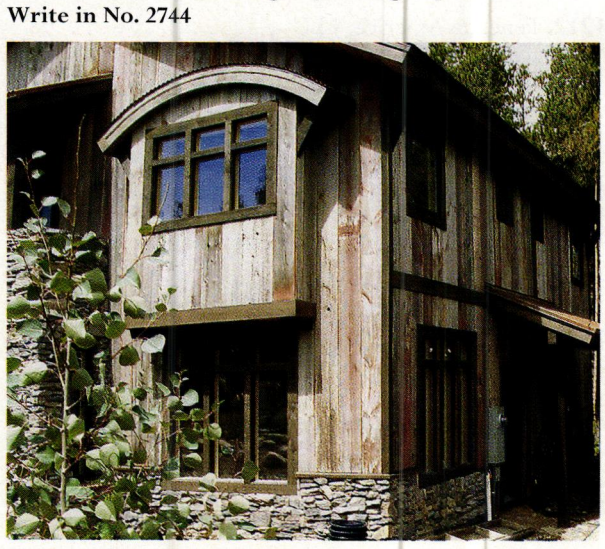
Fabricator of hand-riveted, antique-copper, natural-gas, propane & electric fixtures: restoration; Colonial, Victorian, Turn of the Century & Mediterranean styles.
Write in No. 166



Bevolo manufactures traditional and antique lighting in copper and brass, such as this Napoleon House gas light.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber & flooring & paneling in pine & oak.
Write in No. 2744



Carlson's Barnwood supplied the siding for this new home in Colorado.

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CertainTeed Corp.
800-233-8990; Fax: 610-341-7940
www.certainteed.com/sc1432
Valley Forge, PA 19482

Manufacturer of double 9-in. rough-split vinyl shakes: wood-like appearance; no rot, warping or painting; 16 color choices; array of easy-installation choices.
Write in No. 1494

Chadsworth's 1.800.Columns
800-265-8667; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

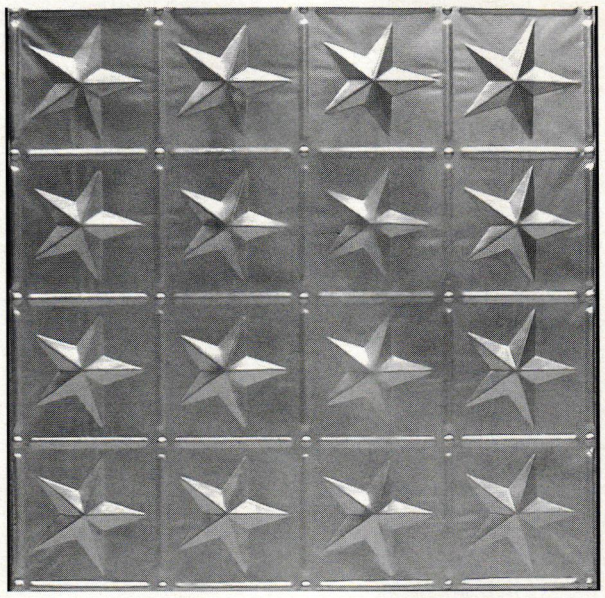
Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pergolas, pillars, pilasters & balustrade systems; plain or fluted shafts; molded polymers, polymer/stone composites & wood.
Write in No. 1580 for PolyStone; 180 for wood

Chadsworth's Tuscan non-tapered Architectural Polystone pilasters frame this Serliana window.

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, wall stone, flagging, paving, flooring, step slabs, retaining walls, fireplaces, fountains & more.
Write in No. 4270

These American Granite step slabs were supplied by Champlain Stone.



This Victorian-style pressed-tin panel is available in 6-, 12- and 24-in. squares from Chelsea Decorative Metal.

Chelsea Decorative Metal
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Manufacturer of pressed-tin ceilings, walls & backsplashes: stamped-metal sheets in 2x4-ft. sections; cornices in 4-ft. lengths, 2-9 in. widths; Victorian, Art Deco & other styles; 6-, 12- & 24-in. repeat patterns; shipped anywhere.
Write in No. 190

CinderWhit & Co.
800-527-9064; Fax: 701-642-4204
www.cinderwhit.com
Wahpeton, ND 58075

Manufacturer of historically & architecturally correct exterior & interior wood turnings: porch posts, balusters, newel posts, finials & spindles; stock or replica/custom designs; handrails.
Write in No. 7880

Classic Accents, Inc.
800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195

Supplier of UL-listed push-button light switches: plain or ornamental brass & wooden plates; brass molding hooks, decorative tassels & picture-hanging cord.
Write in No. 371

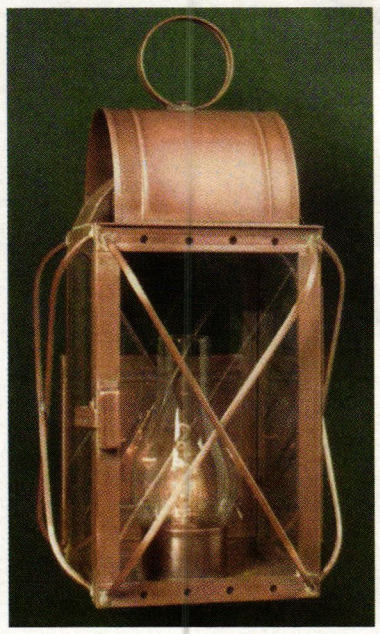
The Color People created the exterior color scheme for this Victorian residence.

Color People, The
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80205

Color consultant: custom exterior color schemes for houses, businesses, Main Streets & townscapes; Victorian specialist; consultation through photos via mail; some on-site consulting.
Write in No. 5470

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

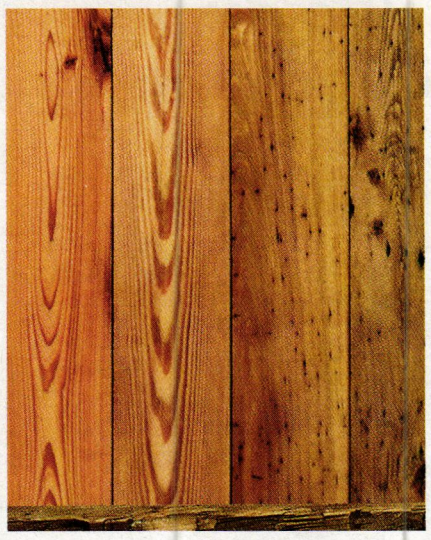
Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.
Call for more information.



Colonial-style lighting fixtures are custom made by J.R. Coppersmythe to fit individual specifications.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.
Write in No. 7480 for flooring; 475 for cabinetry

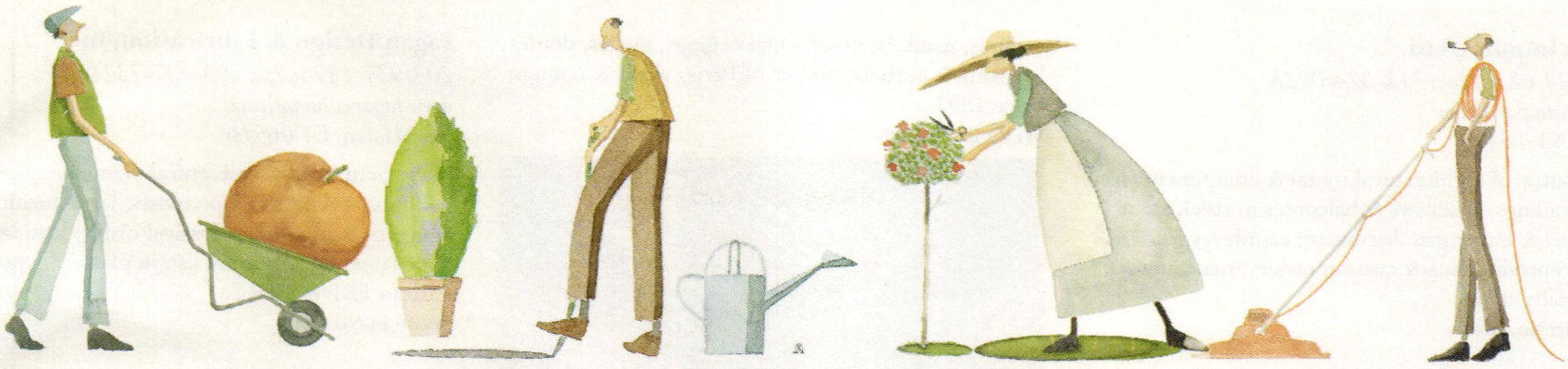


Authentic 19th-century barn wood and hand-hewn beams are available from Country Road Associates in pine, hemlock, chestnut and other species.

Craftsman Lumber Co.
978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Custom manufacturer of wood flooring & paneling: 6-26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.
Write in No. 4320

Craftsman Lumber used wide white pine boards for the flooring and paneling in this room.



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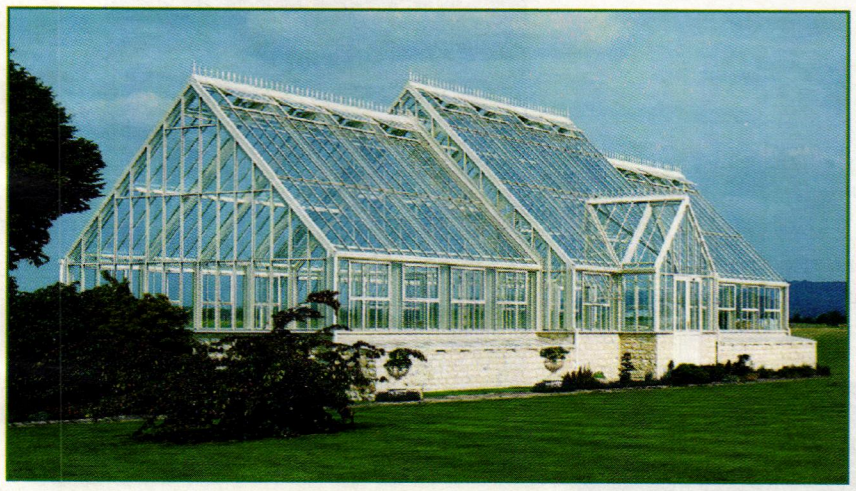

A Hartley Greenhouse is the natural choice of professional, land owners and enthusiasts. It Creates an environment where the Victorian vision of utilizing diverse and unpredictable climates to the fullest and glorifying our homes and gardens is most fully realized. Our name has remained synonymous with enduring style and excellence for over 60 years, and is uniquely recognized by one of the most respected and prestigious authorities, The Royal Botanic Gardens Kew.

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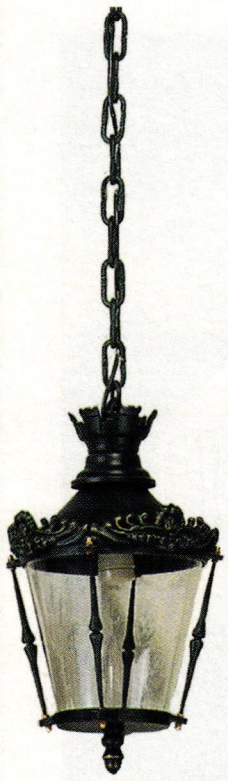
D.J.A. Imports, Ltd.
718-324-6871; Fax: 718-324-0726
www.djaimports.com
Bronx, NY 10466

Distributor of architectural metal & components for gates, railings, stairways & balconies in steel, stainless steel & brass: gate hardware; cantilever gate systems; reproductions & custom orders; machinery & specialty items.
Write in No. 264

Dahlhaus Lighting, Inc.
718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

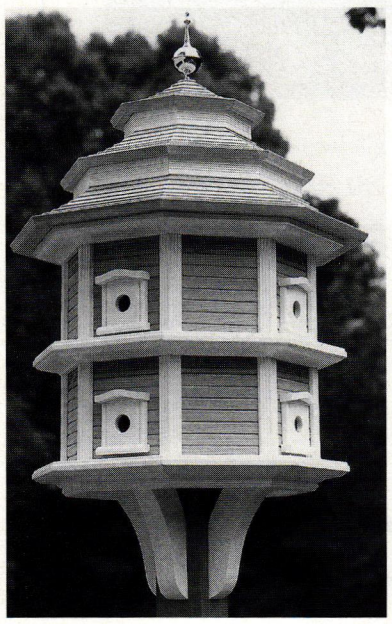
Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.
Write in No. 2767



This hanging lantern demonstrates the craft of the artisans at Dahlhaus Lighting.

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

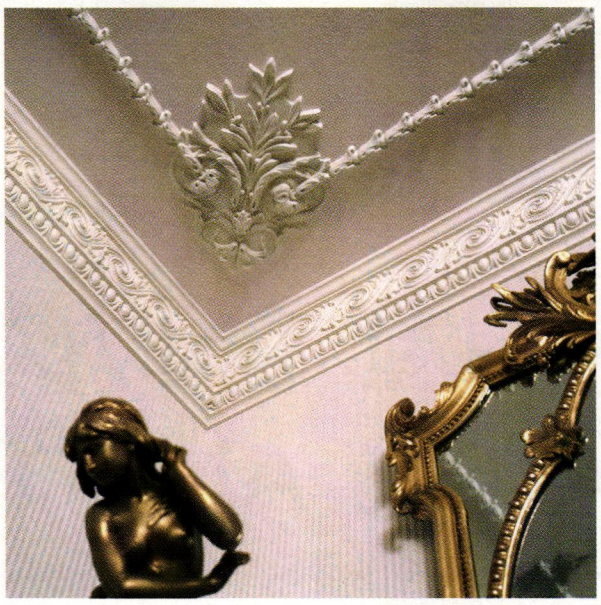
Designer & manufacturer of gazebos: several styles & sizes; western red cedar; installation services; product portfolio $2.
Write in No. 775



This birdhouse by Dalton Pavilions is available in a variety of styles and sizes; it can be left as natural cedar, clear finished or stained white.

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210



Decorators Supply manufactured this hand-cast plaster cornice and floral decoration.

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial; original designs to complement period styles.
Write in No. 809

This chandelier, model #CH-8000 from Deep Landing, features eight arms with electric candle fixtures.

DJStudios
770-798-9075; Fax: Same as phone
www.djstudios.net
Norcross, GA 30071

Custom fabricator of molded ornament: ceilings, columns, mantels & more; Forton, GFRC, plaster & polystyrene foam; bonded metals & metallic finishes.
Write in No. 1473

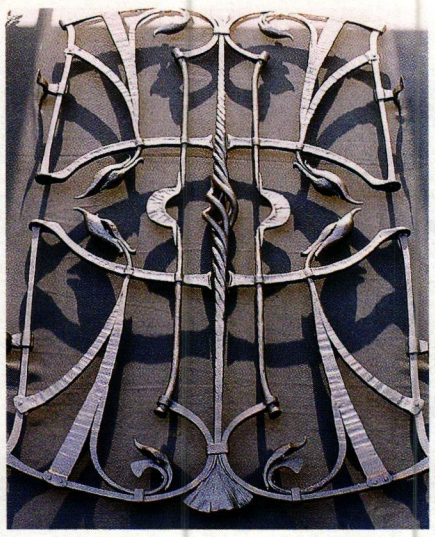
DJStudios fabricated this angel statue, a replica of an historic model.

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.com
West Haven, CT 06516

Manufacturer of architectural elements: wood columns, cylinders, rope twists, large turnings, octagons & pilasters; Classical order; load bearing & ornamental; columns also in plaster/gypsum, custom FRP & GFRC.
Write in No. 8210

Fine Architectural Metalsmiths
888-862-9577; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

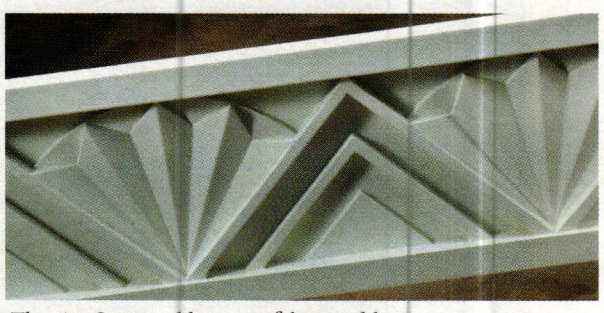
Custom fabricator of ironwork: restoration & refitting; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640



Fine Architectural fabricated this forged-iron grille.

Fypon
800-537-5349; Fax: 419-445-4440
www.fypon.com
Archbold, OH 43502

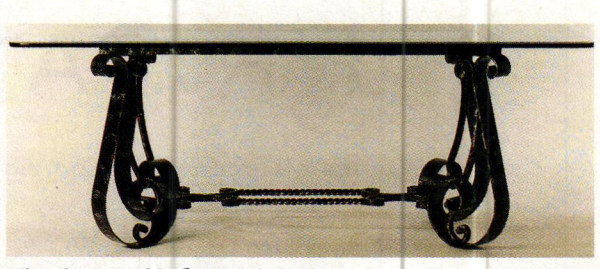
Manufacturer of more than 4,000 molded architectural elements: window features, balustrades, turnings, ceilings, brackets & more; high-density polymer & other polymers; load-bearing polymer/steel columns, 12 in. maximum dia.
Write in No. 1461



This Art Deco molding was fabricated by Fypon.

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.
Write in No. 2520



This dining table from Gaby's Shoppe's Montmarte Collection measures 57x32x28 in.

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Traditional architecture coupled with today's product technology is the power behind restoring or building a Period Home. HB&G's PermaCast columns are architecturally correct, load-bearing and carry a lifetime warranty. Combine this with the elegance of HB&G's balustrade system to create a maintenance-free environment that can only be described as traditional elegance, timeless craftsmanship, and the perfect compliment for any Period Home.

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Goddard Spiral Stairs
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www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of all types of spiral stairs: steel, steel/wood or all-wood; custom railing & wood stair parts.
Write in No. 4780

Goddard fabricates custom spiral staircases in oak, pine and other wood species.

Good Time Stove Co.
413-268-3677; Fax: 413-268-9284
www.goodtimestove.com
Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast iron, wood & wood/gas combos; electric conversions; wood- & gas-burning fireplaces & stoves.
Call for more information.

This striking cast-iron kitchen range was supplied by Good Time Stove.

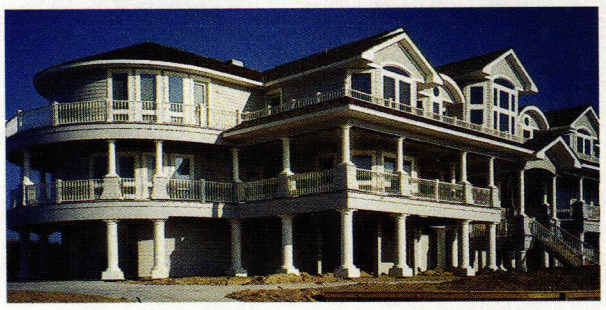
Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; fountains; custom components; 200-p. catalog.
Write in No. 4020

This planter from Haddonstone is available in three colors – Portland, Bath and Terracotta.

HB&G
800-264-4424; Fax: 334-566-4629
www.hbgcolumns.com
Troy, AL 36081

Manufacturer of PermaPorch system: load-bearing PermaCast columns, PermaWrap columns, grand balustrade systems, PermaPorch & deck railings, load-bearing PermaPost porch posts, PermaCeiling, moldings, medallions & entrance features.
Write in No. 380



HB&G's PermaPorch system includes posts, spindles, newels and rails.

JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from 3/8-3 in. in dia. & rope columns from 4-24 in. in dia.: rope, fluted & twisted designs for stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
Write in No. 6320

Kremer Pigments, Inc.
800-995-5501; Fax: 212-219-2395
www.kremerpigments.com
New York, NY 10001

Importer & distributor of plaster, glue & more than 500 natural & manufactured pigments: Venetian plaster & colorants; wax products & lime washes.
Write in No. 4910

Kremer Pigments carries natural coloring agents and pigments that have been in use for thousands of years.

Kronenberger & Sons Restoration
860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
Middletown, CT 06457

Restoration firm: brownstone, brick & fieldstone restoration; house moving; window restoration; matches existing moldings, trim, paneling & more; wood carvings; wood roofs for post-&-beam construction; mortar matching & cleaning.
Write in No. 536

Kronenberger & Sons restored the exterior of the Mark Twain House Museum in Hartford, CT, a job that involved masonry raking and re-pointing.

L'Esperance Tile Works
518-884-2814; Fax: 518-885-4859
www.lesperancetileworks.com
Rock City Falls, NY 12863

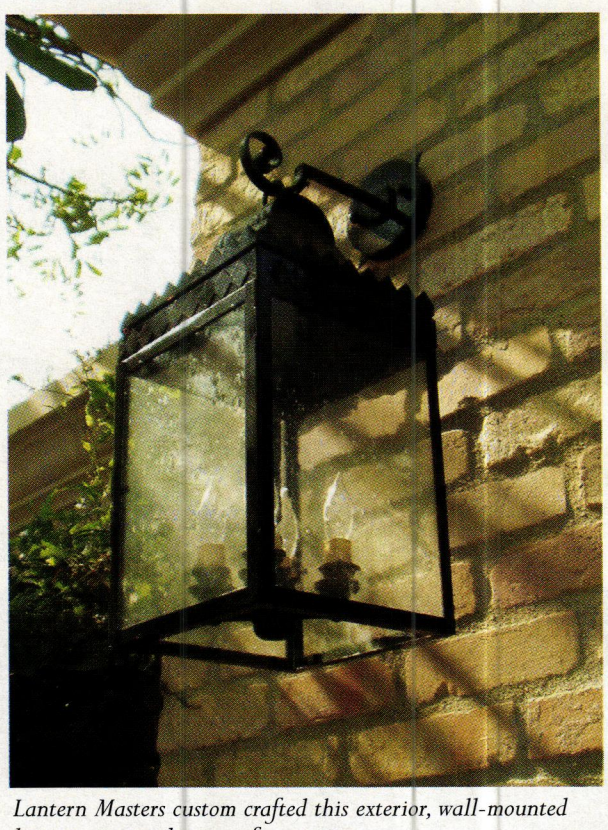
Manufacturer of Victorian-era hand-pressed porcelain tile: for kitchens, bathrooms & fireplaces; reproduction designs; carving designs, matching glazes & custom work; Arts & Crafts tile.
Write in No. 8204

Laguna Lightcraft
949-496-0360; Fax: 949-493-8777
www.lagunalightcraft.com
San Juan Capistrano, CA 92675

Manufacturer of handcrafted copper landscape lighting fixtures: styles for all gardens.
Write in No. 198

Lantern Masters, Inc.
818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362

Custom designer & fabricator of lighting: chandeliers, lanterns, wall sconces & pendants; traditional, Tudor, French, Tuscan, Asian, Provencal & other styles; antique reproduction.
Write in No. 267

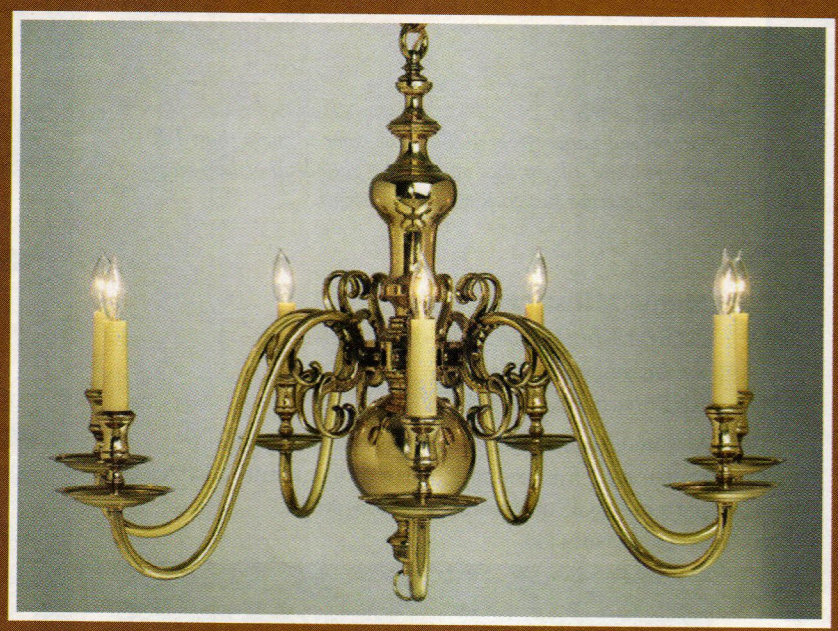


Lantern Masters custom crafted this exterior, wall-mounted lantern, a reproduction of an antique.

No home is complete without the right lighting!

HAND CRAFTED REPRODUCTION LIGHTING
TO COMPLETE YOUR PERIOD HOME

by Ball and Ball Hardware Reproductions



BALL AND BALL manufactures a complete line of reproduction interior and exterior lighting, in 18th, 19th, and 20th century designs. Using period techniques and materials, we faithfully reproduce each fixture with exacting attention to detail. Since 1932, Ball and Ball has been manufacturing the finest quality antique reproduction furniture hardware, builders' hardware, lighting fixtures, and fireplace accessories available.

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Orders: 800-257-3711
www.ballandball-us.com

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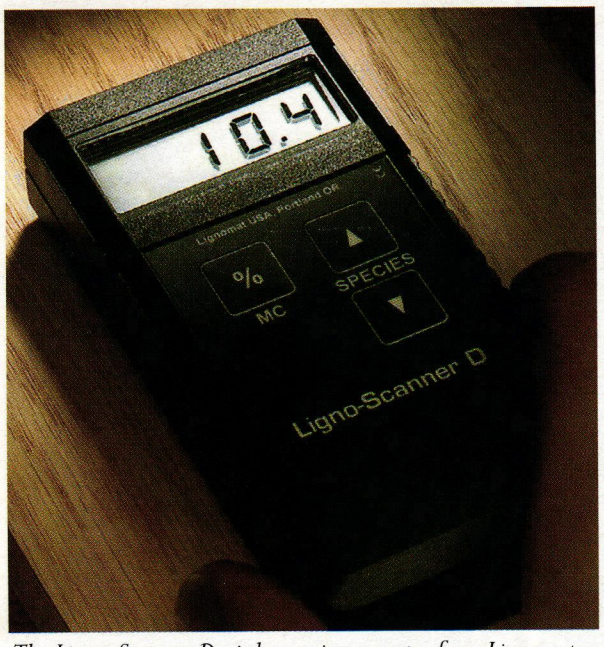
Liberty Ornamental Products
800-636-5470; Fax: 419-636-2365
www.libertyornamental.com
Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: for fences, gates & ornamental assemblies; ½-4-in. sizes; parts are exact fit, die cast with non-rusting pewter finish; plastic ornamental finials & scrolls.
Write in No. 5340

Lignomat USA, Ltd.
800-227-2105; Fax: 503-255-1430
www.lignomat.com
Portland, OR 97230

Manufacturer of hand-held wood-moisture meters: with or without pins; in-line moisture detector for wood flooring manufacturers; wireless detectors for temperature, relative humidity & wood moisture.
Write in No. 1120



The Ligno-Scanner D pinless moisture meter from Lignomat USA measures ¾ or ¼ in. deep, with built-in corrections for specific weights between 0.3 and 1.

Longwood Antique Woods
859-233-2268; Fax: 859-455-9629
www.longwoodantiquewoods.com
Lexington, KY 40505

Supplier of antique wide-plank flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms.
Write in No. 1148

This unique "hoof-hewn" brick, supplied by Longwood, is from historic Hamburg Place, hence the gentle wear from the hooves of famous Bluegrass thoroughbreds.

M-Boss Inc.
866-88M-BOSS; Fax: 216-641-7387
www.mbossinc.com
Cleveland, OH 44125

Manufacturer of tin ceilings, cornices & moldings: more than 140 patterns & 27 finishes; antique/classic reproduction, replication & custom; embossed metal panels; nail-up & lay-in to suspension ceiling grids; copper & aluminum.
Write in No. 340

Tin ceiling panels from M-Boss Inc. come in more than 100 patterns and 11 finishes and can be nailed-up or laid-in for new or existing suspension ceiling systems.

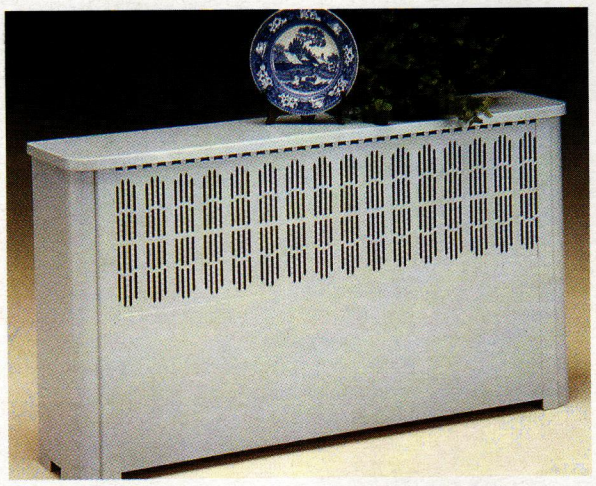
Maine Millstones
207-633-6091; Fax: 207-633-6095
www.mainemillstones.com
West Southport, ME 04576

Manufacturer of hand-carved traditional granite millstones: for paving & garden ornament; all sizes & patterns; half millstones for doorsteps.
Write in No. 4440

Hand-carved granite millstone from Maine Millstones can be used in a variety of landscaping applications.

Methods & Materials Building Co.
610-754-7333; Fax: 610-754-7313
www.methods-materials.com
Gilbertsville, PA 19525

Full-service timber-framing company: trusses, hybrid structures, barns & custom projects; traditional joinery supported by current engineering practices; nationwide installation; restoration service for antique & vintage structures.
Call for more information.



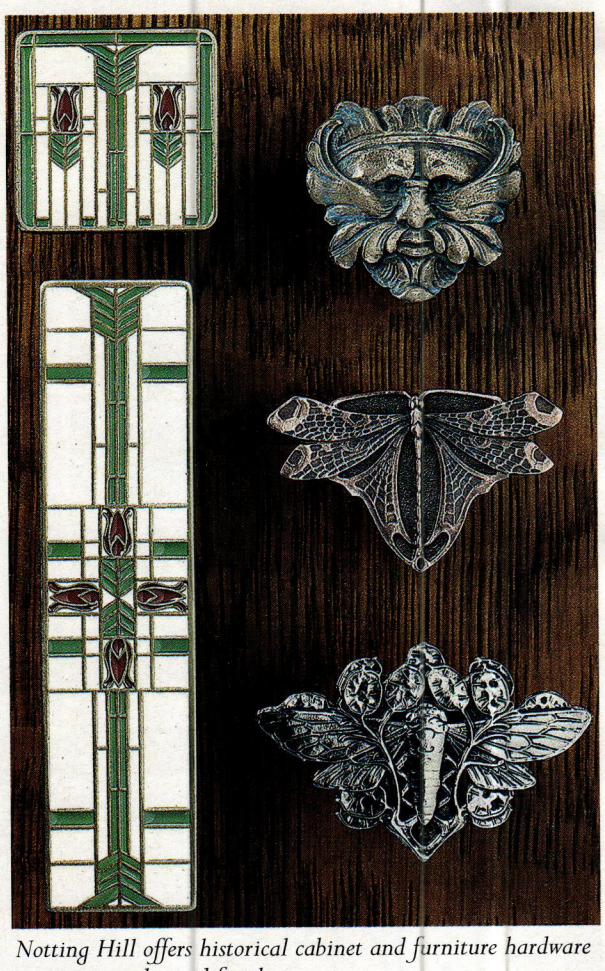
This radiator cover is one of many models that can be acquired from Monarch Products.

Monarch Products Co.
201-507-5551; Fax: 201-438-2820
www.monarchrad.com
Carlstadt, NJ 07072

Manufacturer of all-steel radiator enclosures: grille front; 20 styles; many color options; baked-enamel finishes; stock & custom.
Write in No. 6060

Notting Hill Decorative Hardware
262-248-8890; Fax: 262-248-7876
www.nottinghill-usa.com
Lake Geneva, WI 53147

Distributor of knobs, hinge plates & pulls for cabinetry & furniture: hand-cast pewter or bronze with additional plating options; brass, copper, nickel & gold finishes; semi-precious stones, enamel & hand tinting.
Write in No. 319



Notting Hill offers historical cabinet and furniture hardware in various styles and finishes.

Oak Leaf Conservatories of York
800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.co.uk
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.
Write in No. 6860

This classic bespoke hardwood conservatory was designed, manufactured and installed by Oak Leaf.

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Michael Merritt, President, Merritt Woodworking, Ohio

"The work showed a true mastery and a total understanding of this unique and complex style."
Stephen Weaver, Leavitt and Weaver Inc.

"From our experience trying to find carvers who are liturgically literate, you are in a class by yourself."
Kenneth Dobson, Pastor, First Presbyterian Church, Illinois

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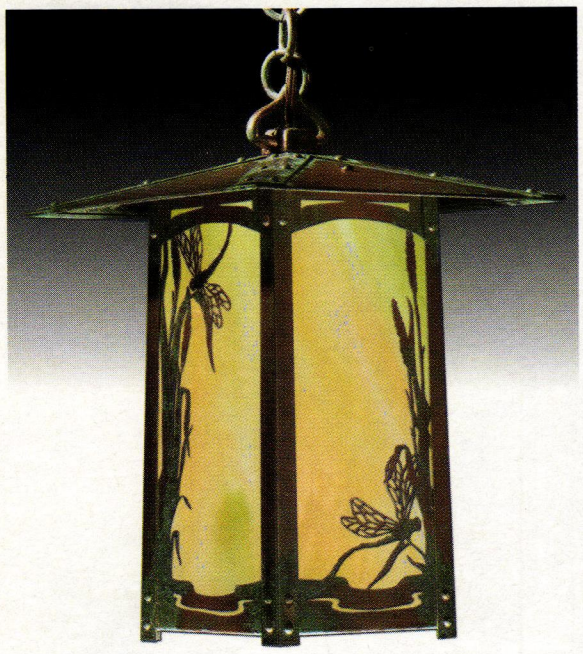


The Holly Street fixture from Old California Lantern is available in many finishes.

Old California Lantern Co.
800-577-6679; Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

Manufacturer of interior & exterior historically inspired lighting fixtures: collection of more than 800 fixtures; 15 glass options, 2 mica choices & 15 hand-applied finish options.
Write in No. 8068

Private Garden Greenhouse Systems
413-566-0277; Fax: 413-566-8806
www.private-garden.com
Hampden, MA 01036

Designer, manufacturer & installer of English Victorian greenhouses & custom glass architecture: greenhouses, garden centers & pool enclosures; consultation & renovation services.
Call for more information.

The Hartley Botanic greenhouse from Private Garden incorporates a puttyless glazing system that confines each pane of glass within its own frame to avoid glass overlap.

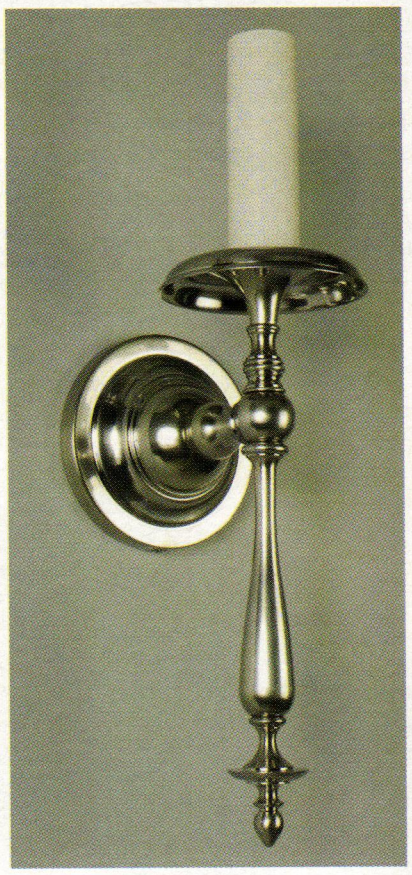
Reggio Register Co., Inc.
800-880-3090; Fax: 978-772-5513
www.reggioregister.com
Ayer, MA 01432

Manufacturer of decorative & functional registers & grilles: cast iron, brass, aluminum & solid wood; for forced-air-heating, a/c & high-velocity systems; many adapted from traditional Victorian designs.
Write in No. 5810

This cast-iron grille with historic pattern is offered by Reggio Register in several sizes.

Remains Lighting
212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table/floor lamps; Jacobean through Art-Moderne styles; UL certified.
Write in No. 1342



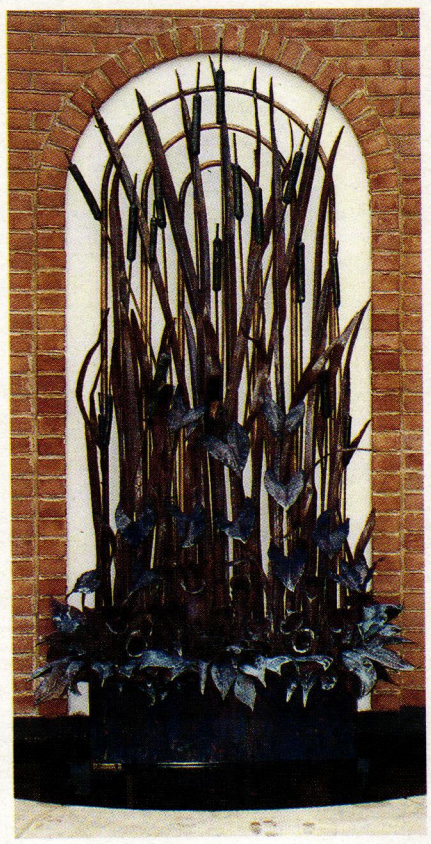
The Remains Lighting Permanent Collection includes this simple wall sconce.

Rik-Fer USA
877-838-0900; Fax: 630-458-9545
www.rikferusa.com
Addison, IL 60101

Supplier of architectural & ornamental forged-iron elements: railing, gate & grille components.
Write in No. 1437

Schiff Architectural Detail
617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; rubber molding & pattern work; custom bowl fountains, lamps, lampposts, benches, pipe-&-ball fencing, plaques, urns, gazebos & arbors; restoration work.
Write in No. 7730



The American Marsh fountain, which measures 4x8x2 ft., was custom fabricated by Schiff Architectural in wrought iron, bronze and copper.

This forged-steel entry door was fabricated by Schwartz's Forge for a building in New York City.

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; railings, balustrades, newel posts, ornamental gates & fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218

Staircase & Millwork Co.
770-664-6664; Fax: 770-664-6185
www.mrstair.com
Alpharetta, GA 30004

Manufacturer of premium curved, spiral & flared staircases: full line of staircase parts in both wood & wrought iron.
Write in No. 947

Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Manufacturer of cast-iron architectural elements: spiral & straight stairs, balustrades, balusters, railings, gates, newel posts, handrails, treads, risers, ornamental ceilings & grilles; cast aluminum & bronze & wrought iron/steel.
Write in No. 470

Steptoe & Wife fabricated and installed the custom cast railings for this residence in Toronto.

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WRITE IN NO. 1461

The Wagner Companies
888-243-6914; Fax: 414-214-0450
www.wagnercompanies.com
Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balustrades, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.
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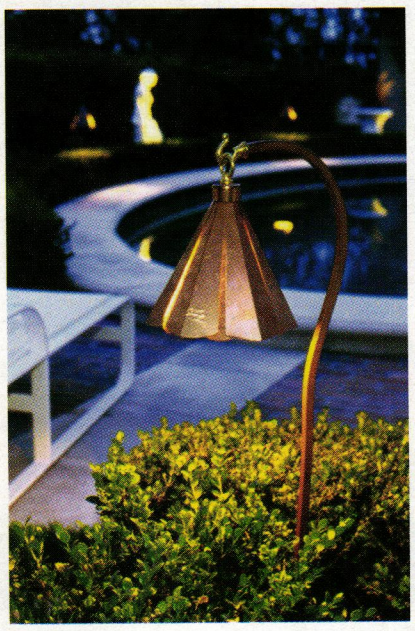

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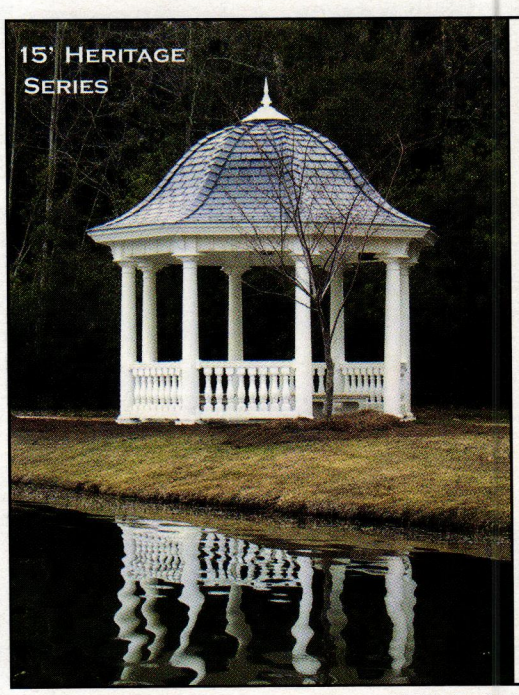

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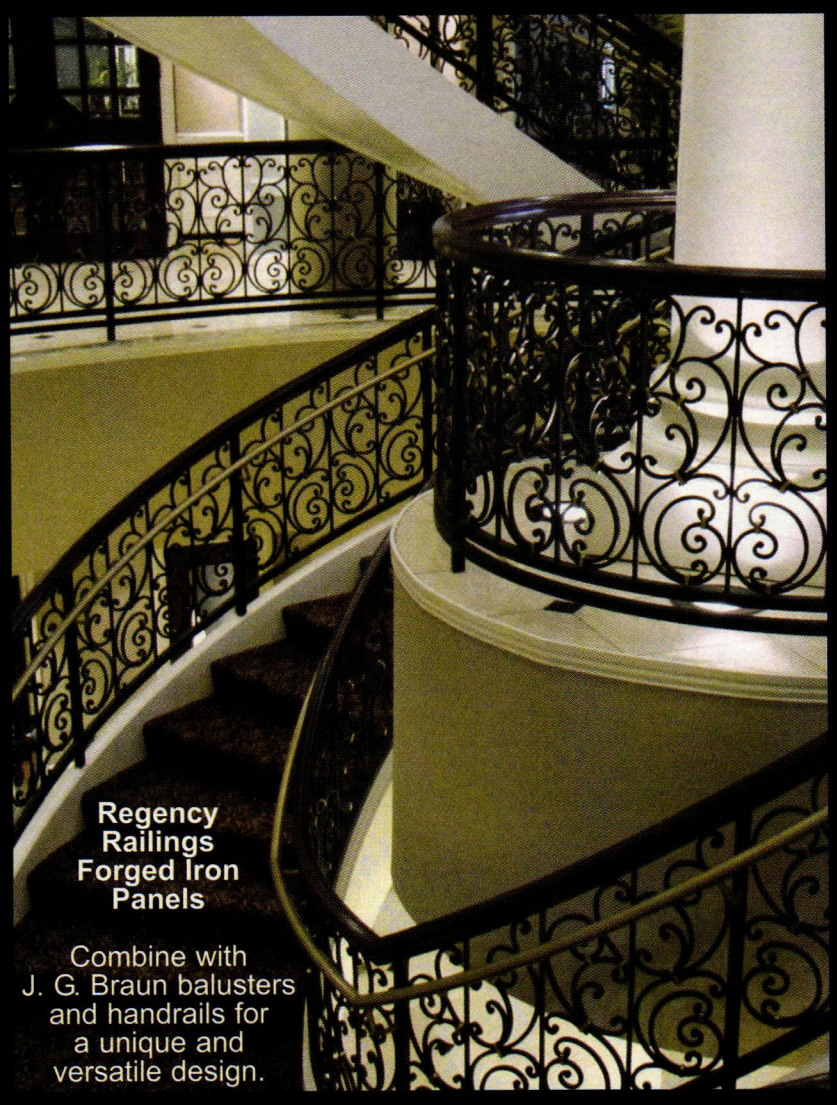

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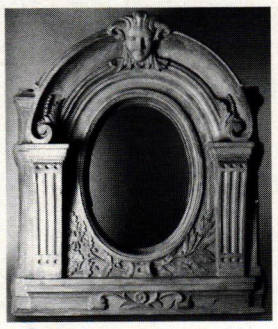

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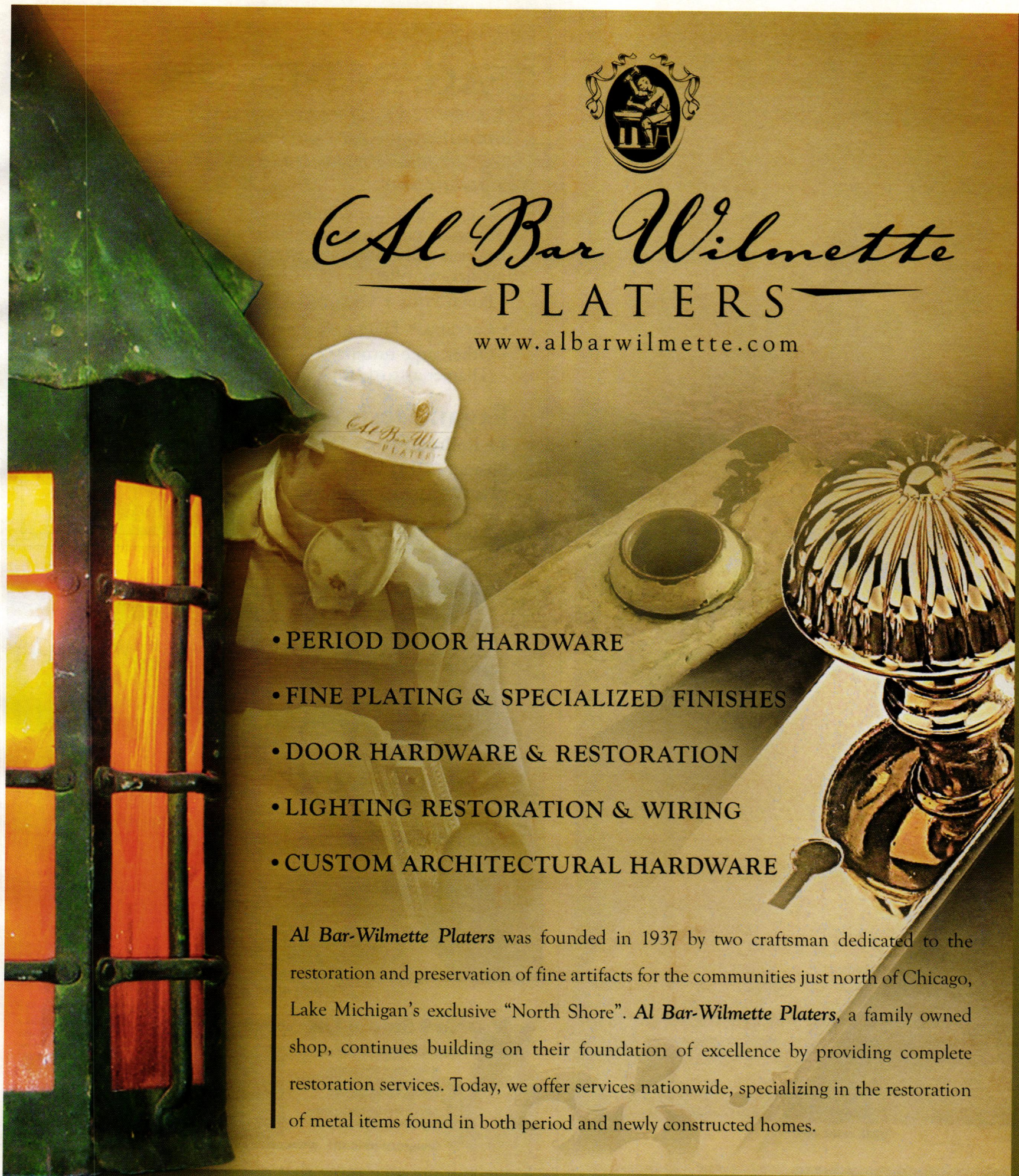

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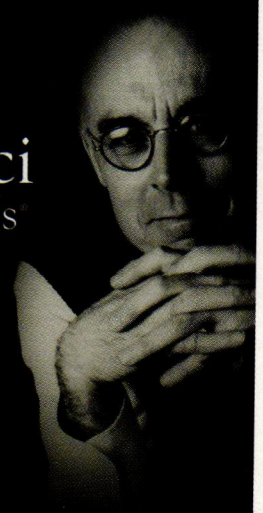

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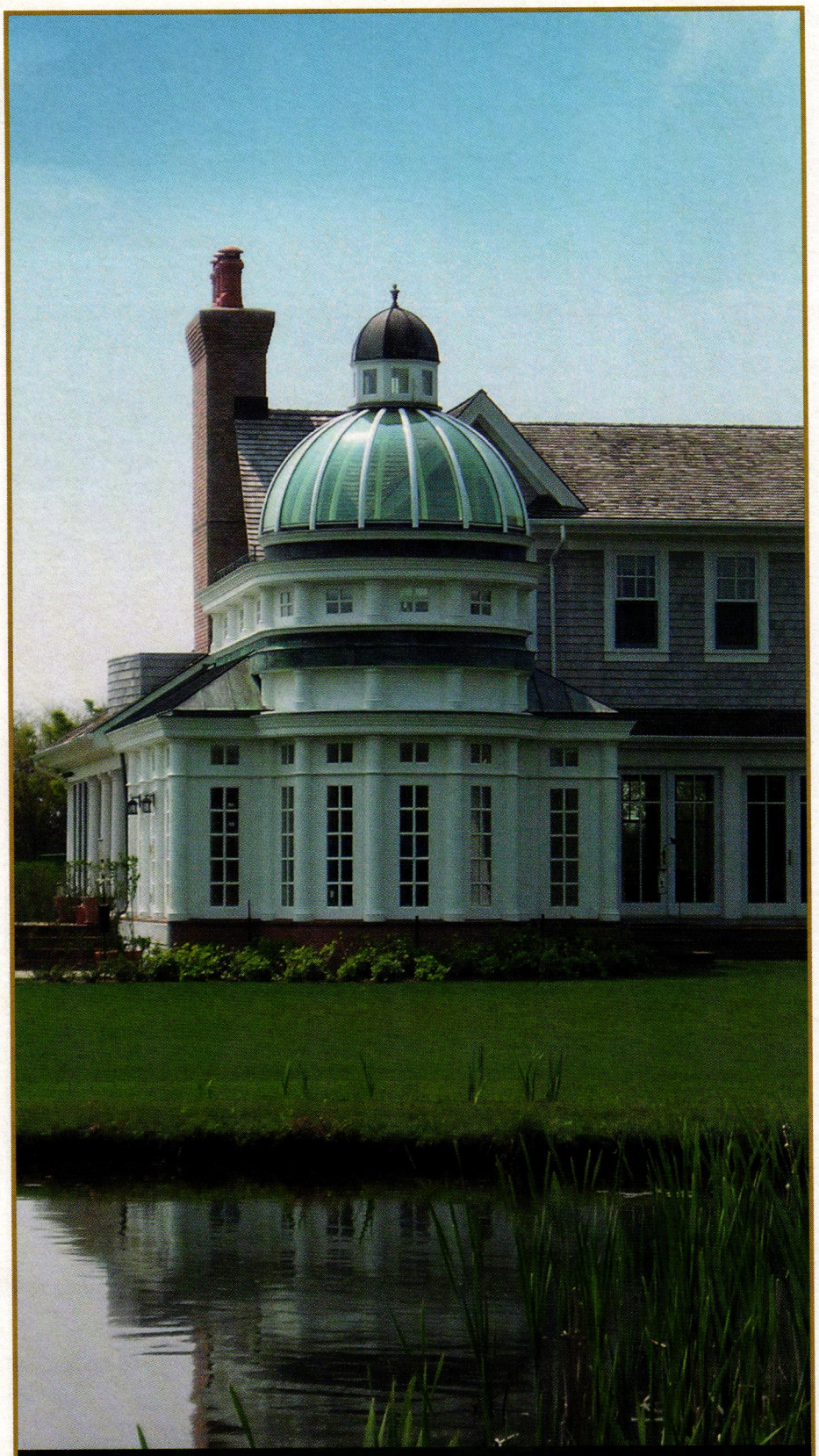

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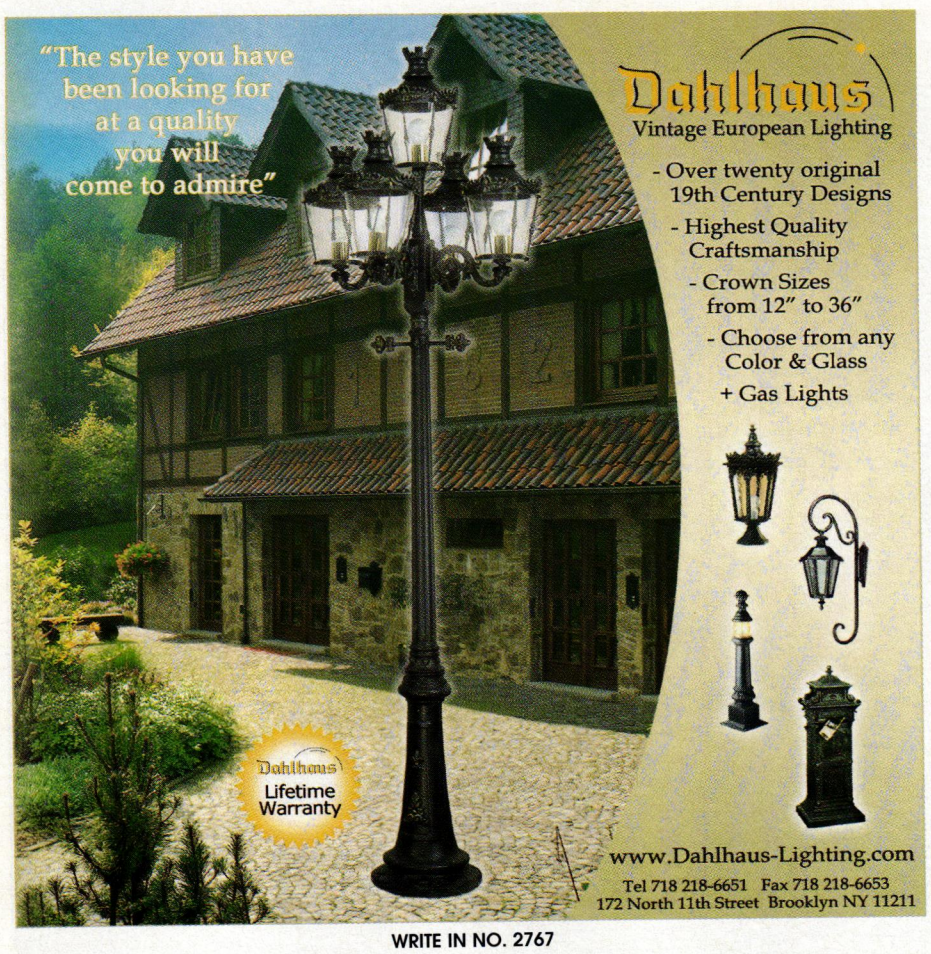

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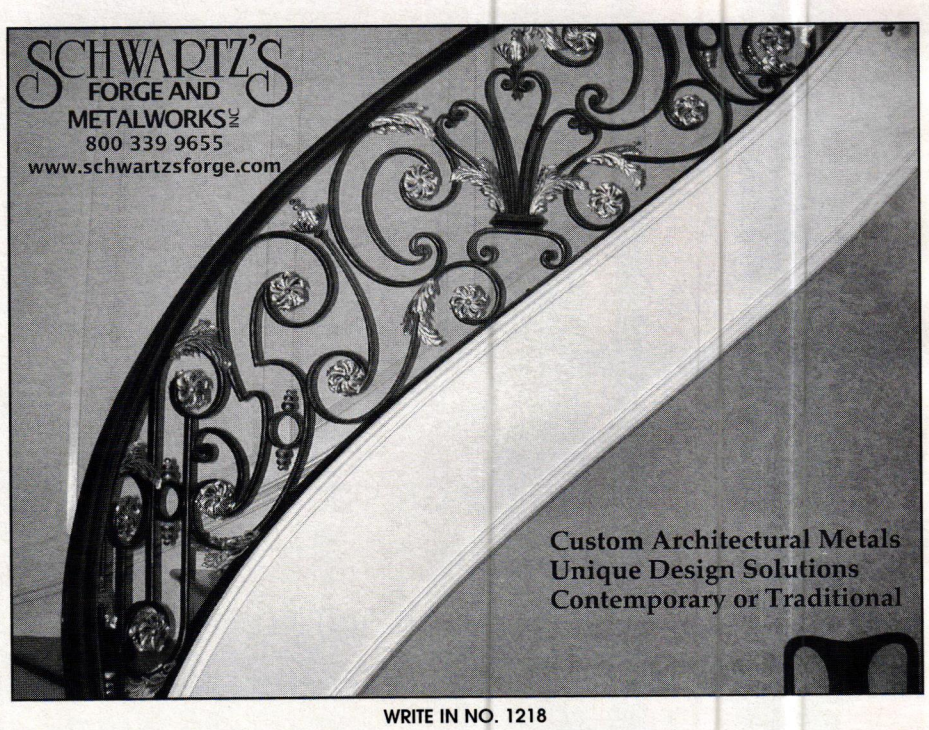

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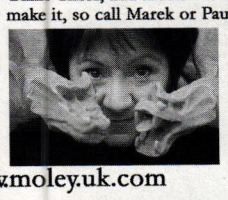

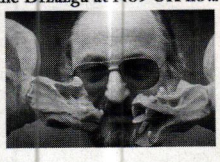

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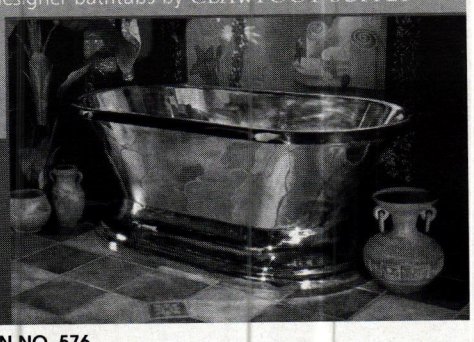

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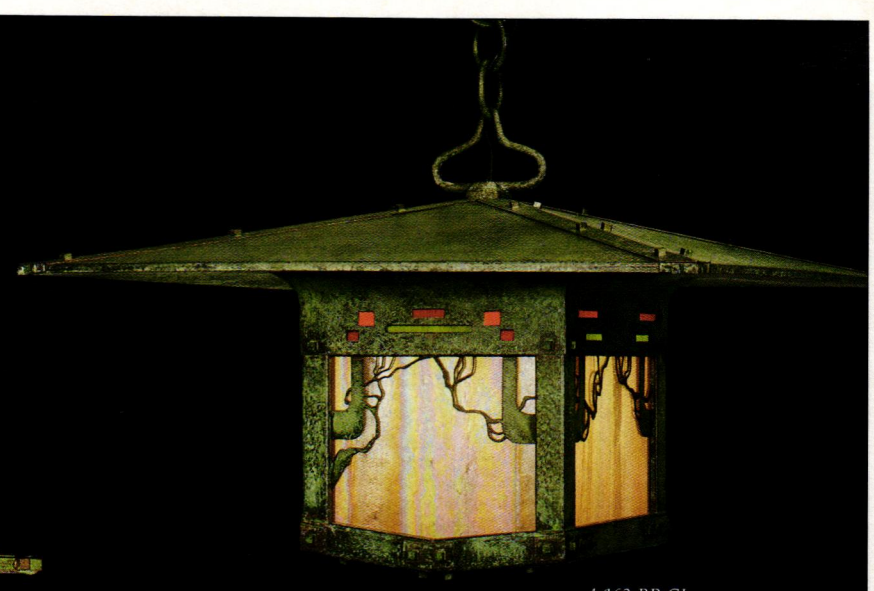

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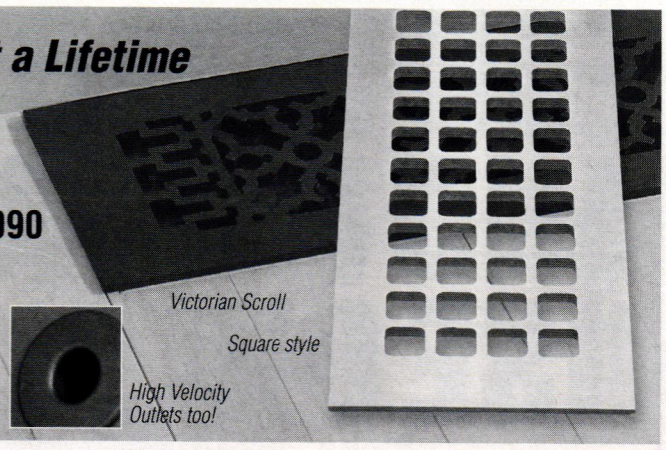

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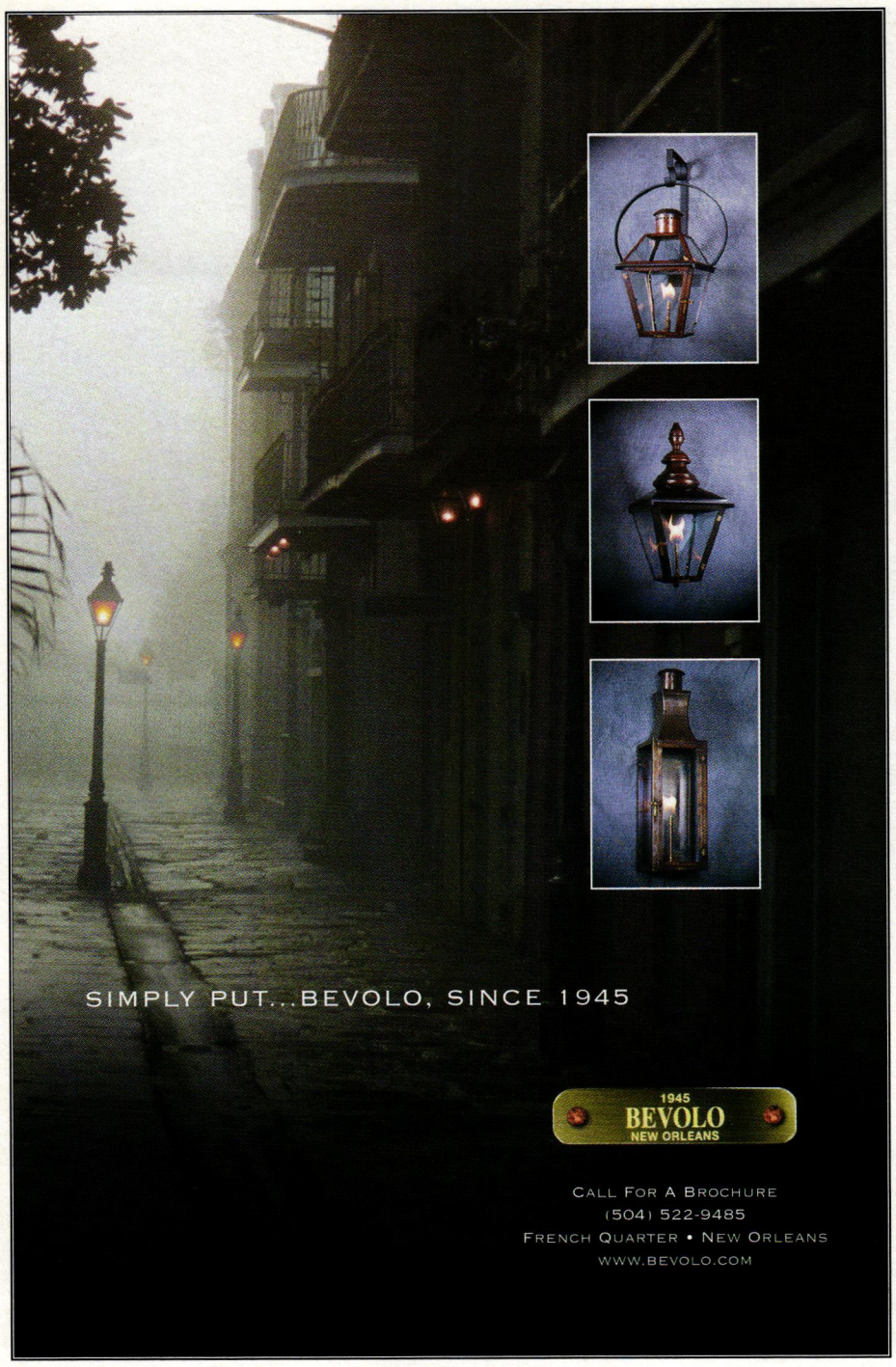

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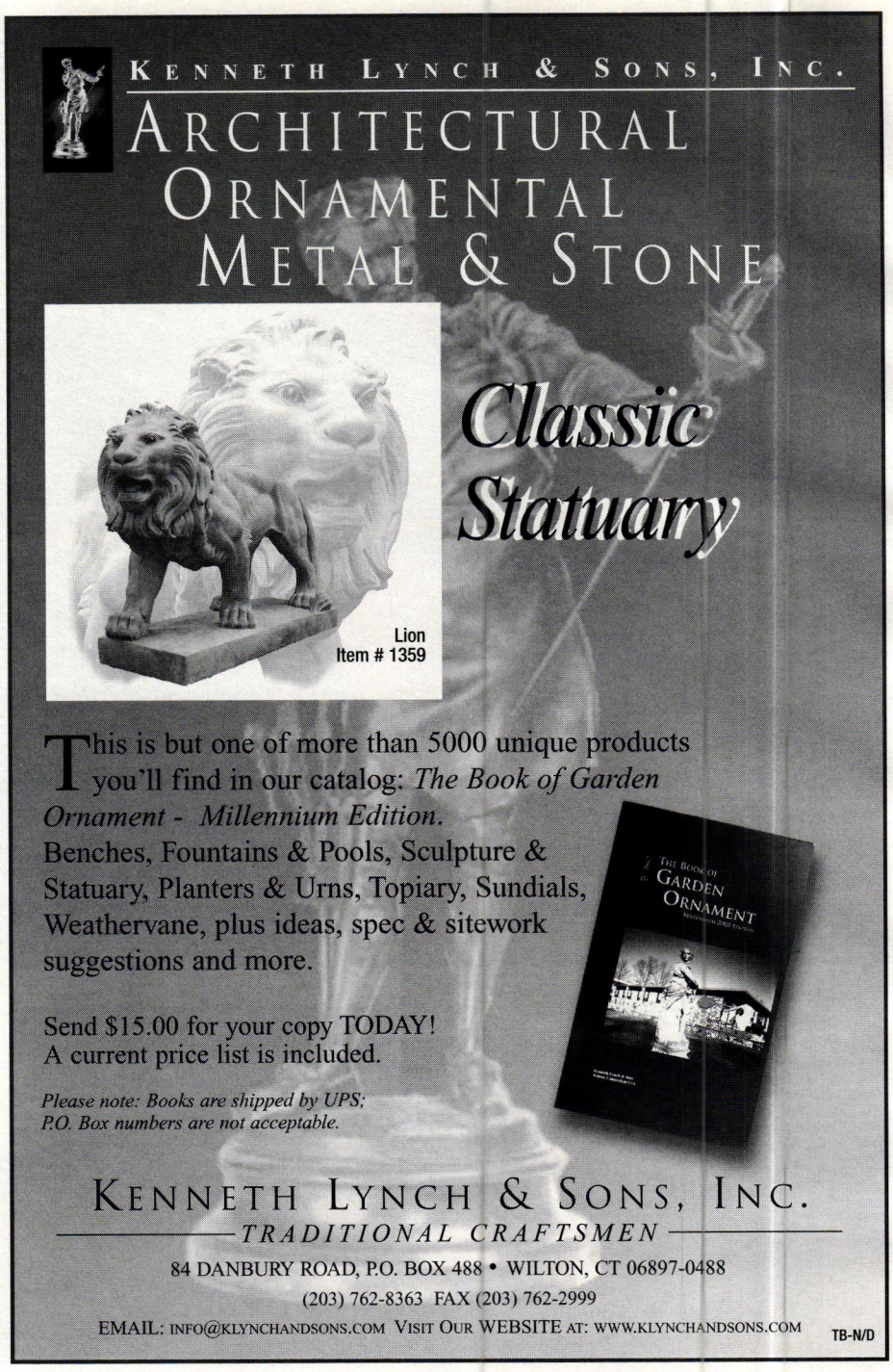

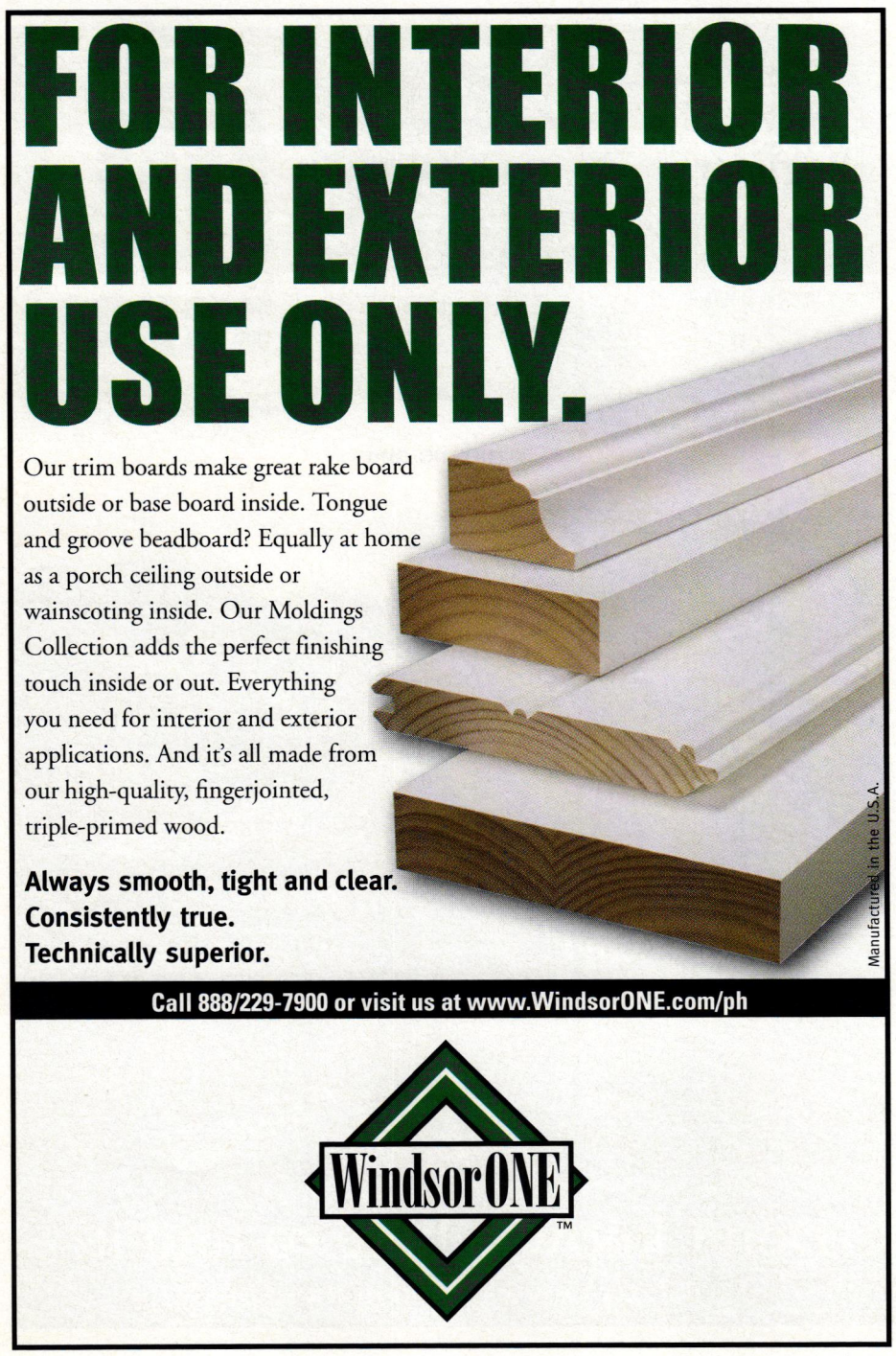

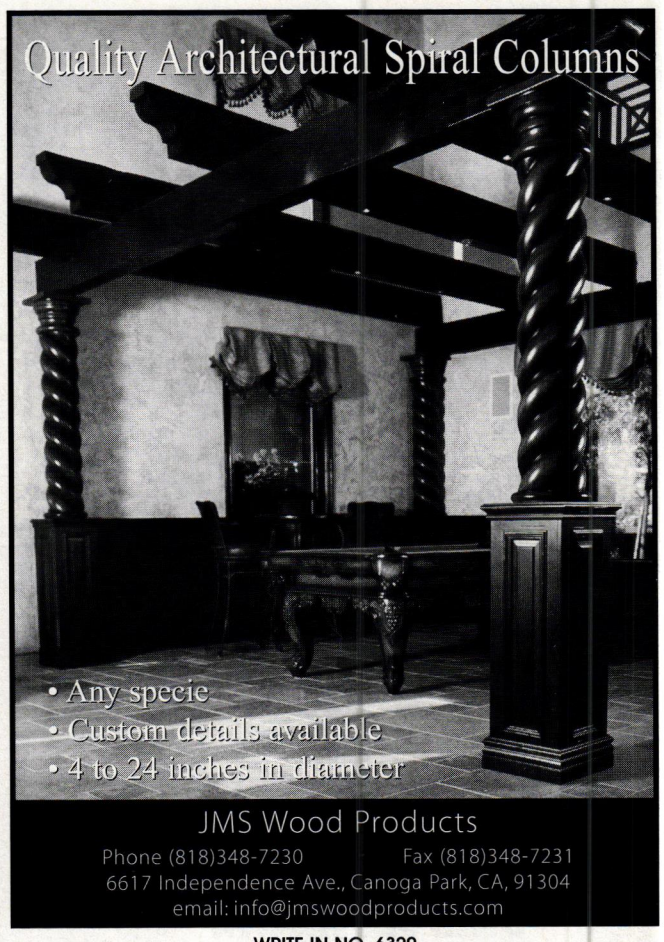

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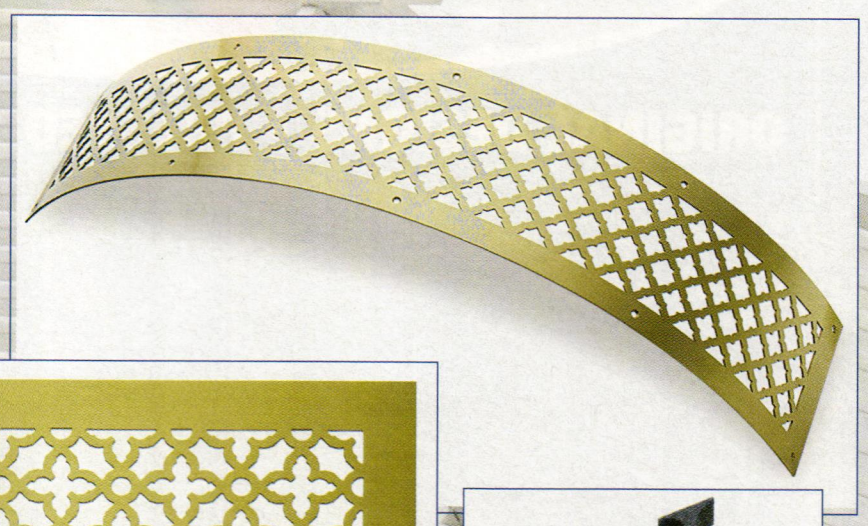

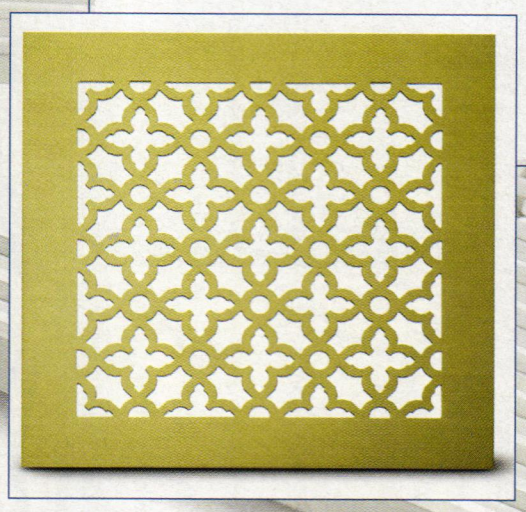

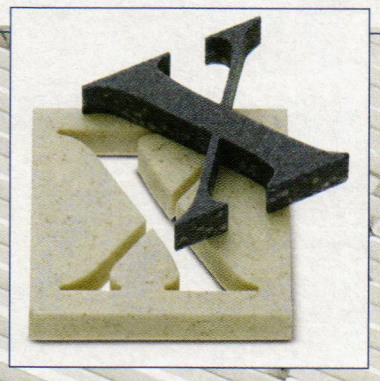

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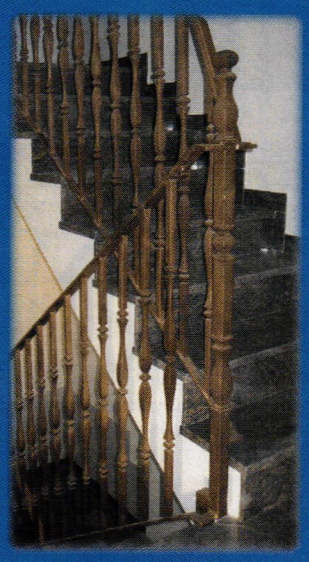

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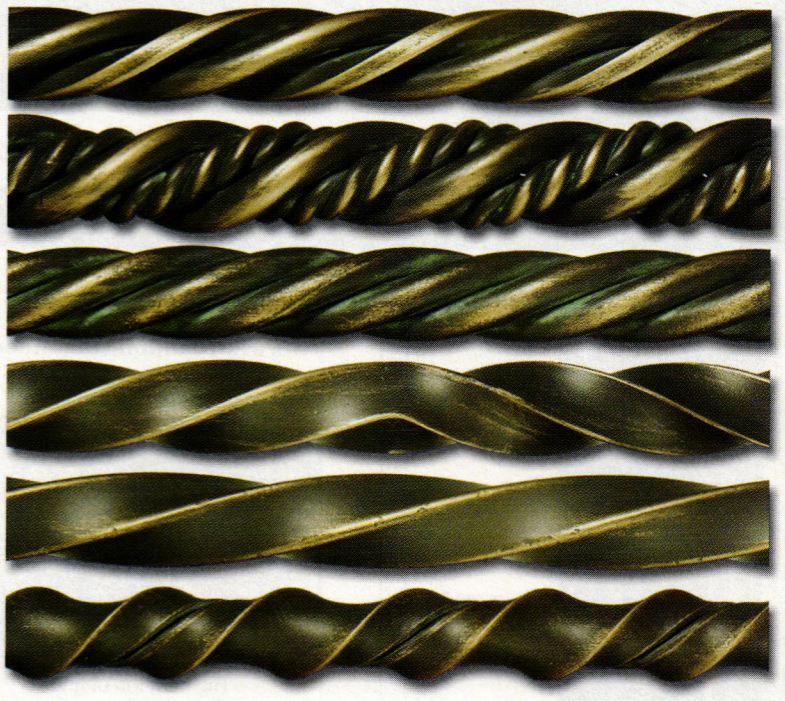

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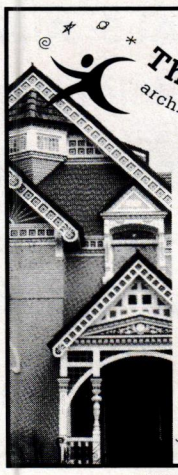

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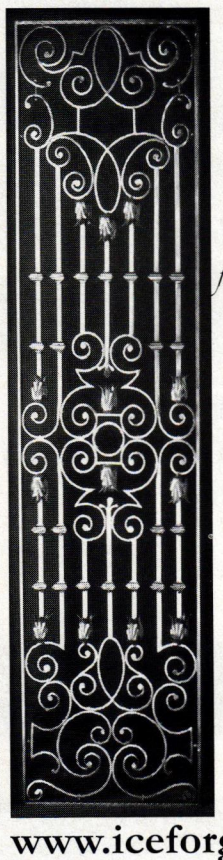

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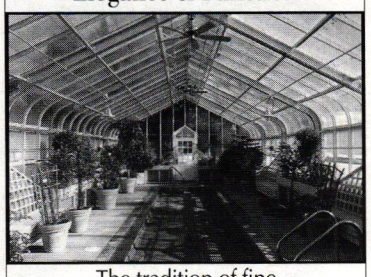

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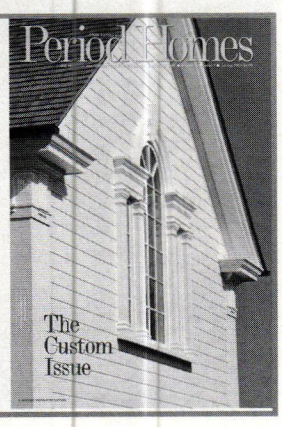

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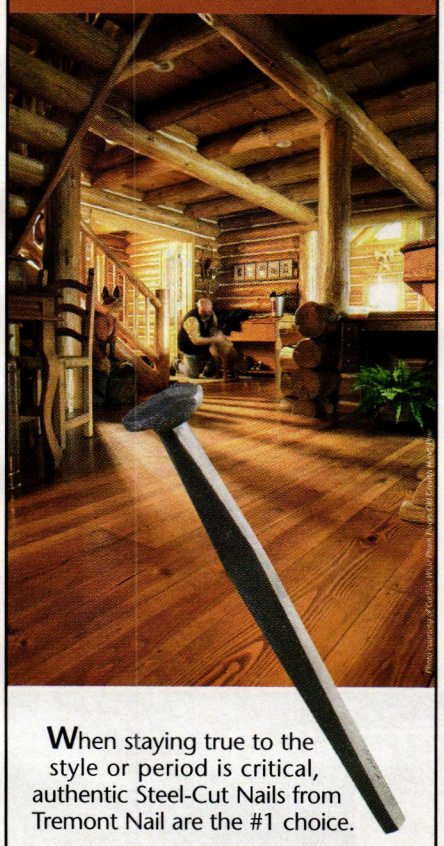

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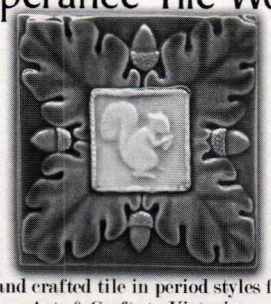

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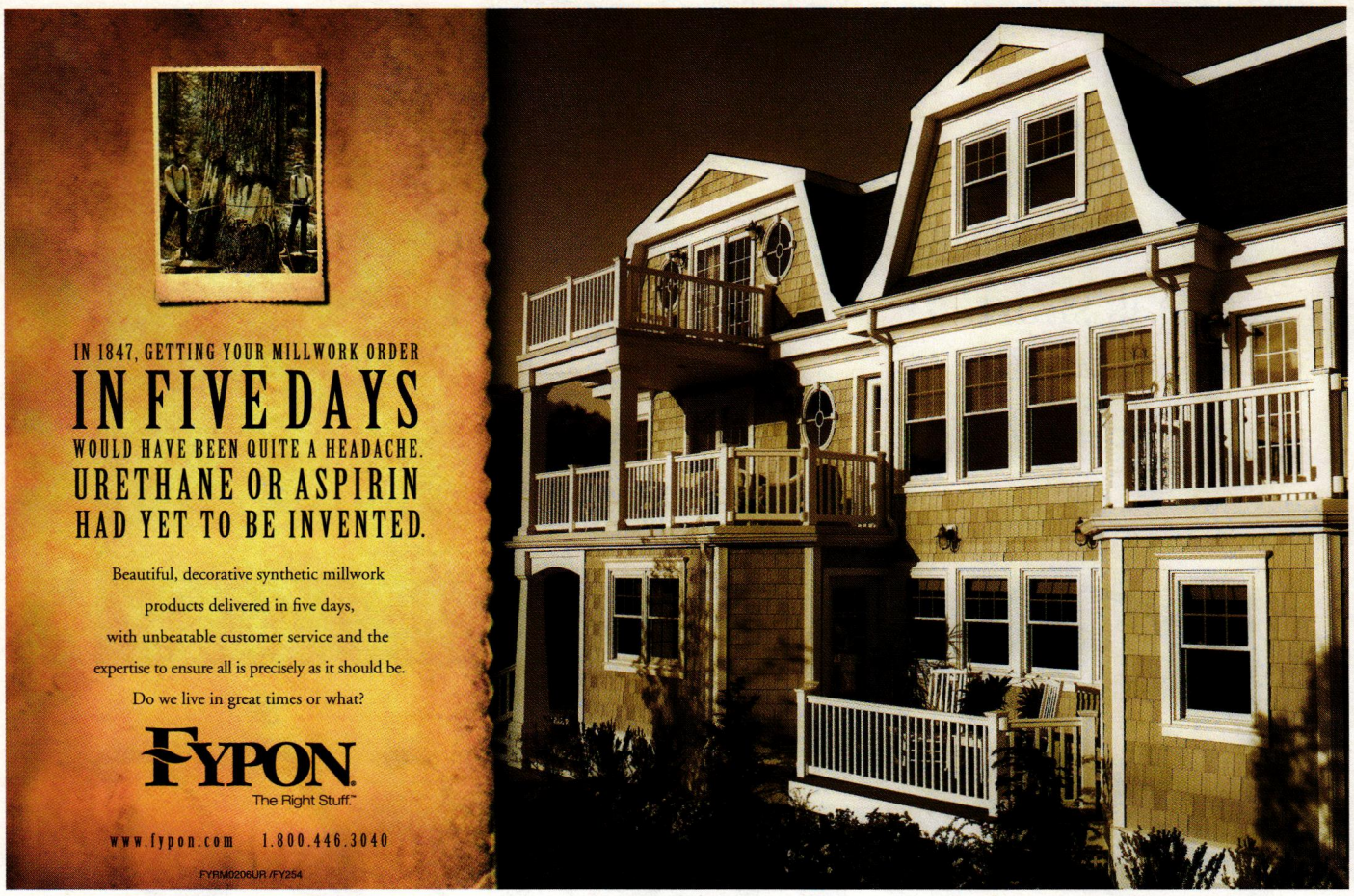

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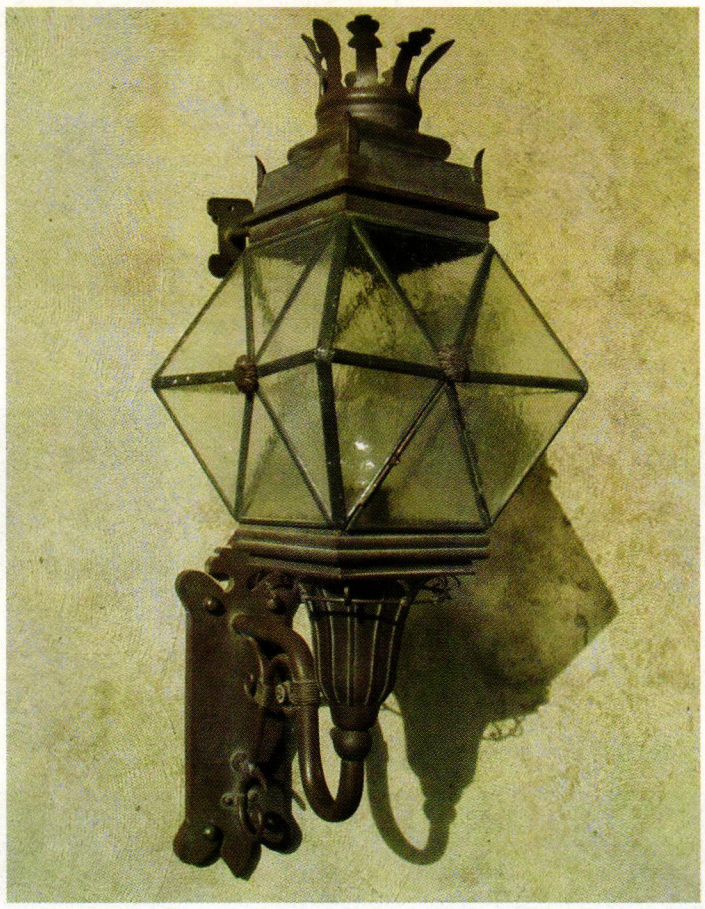

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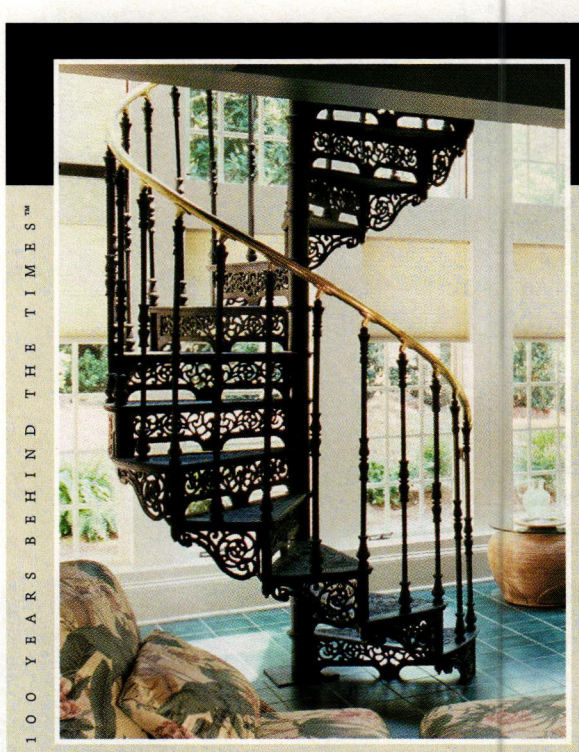

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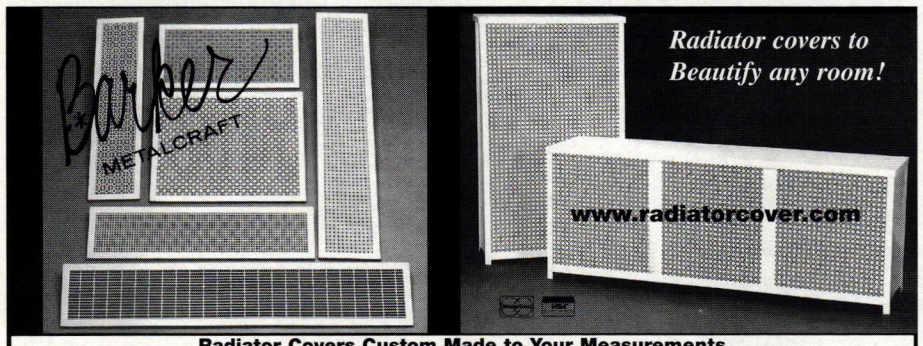

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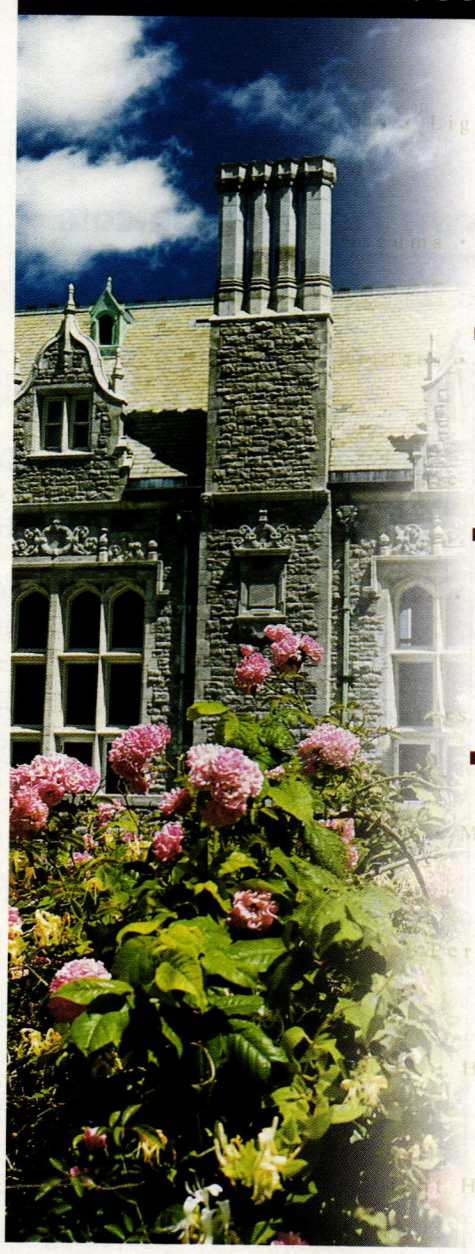

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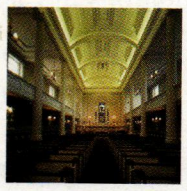

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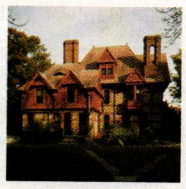

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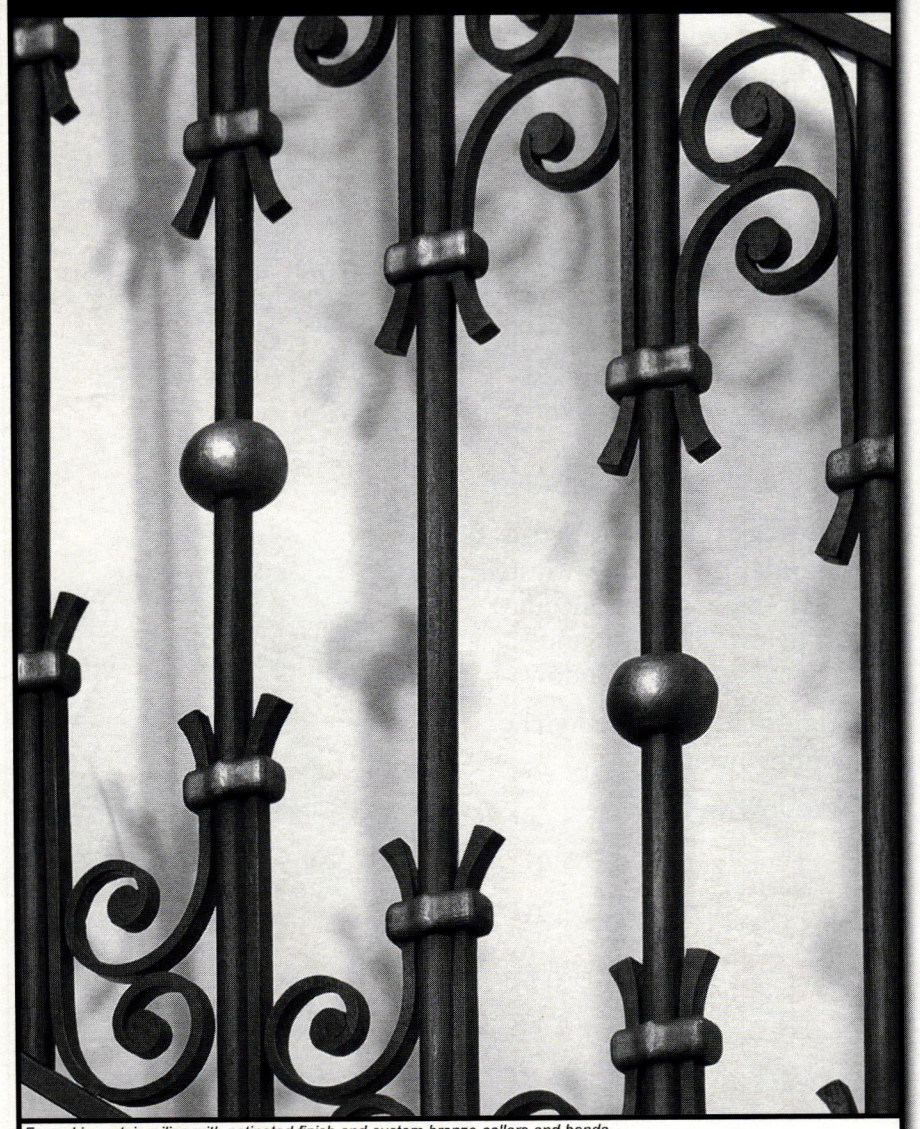

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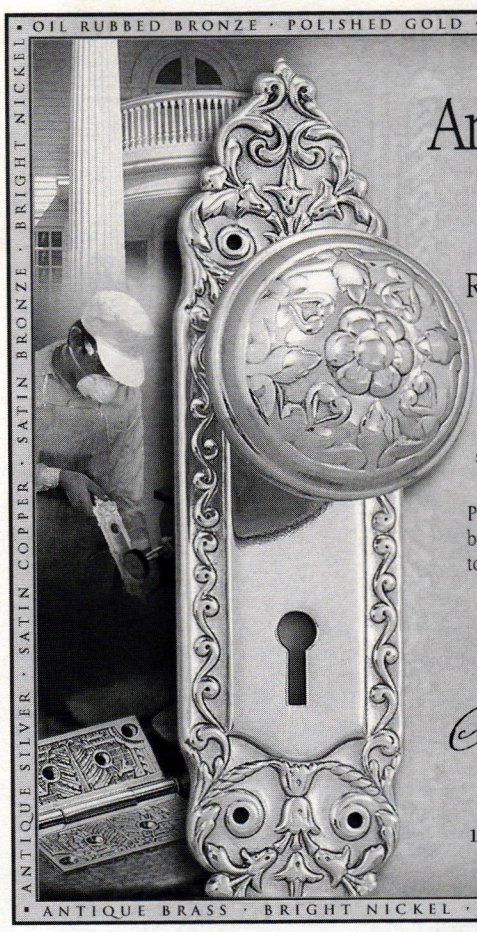

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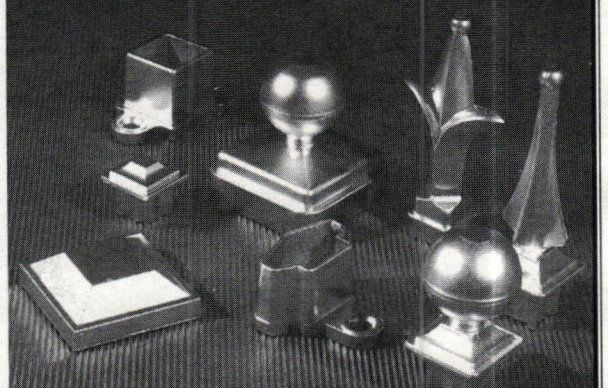

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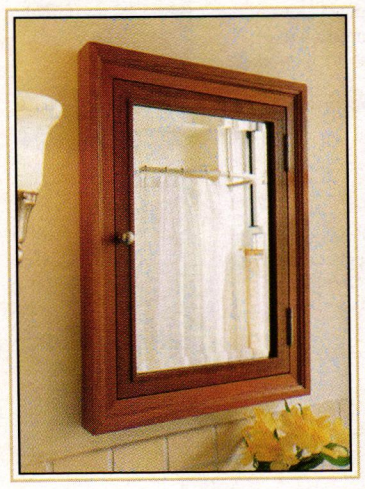

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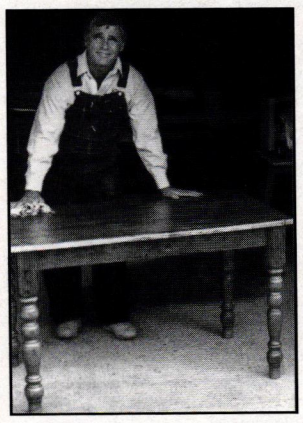

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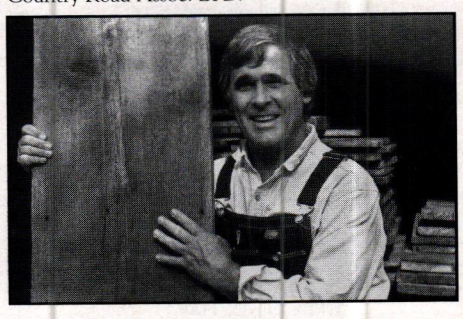

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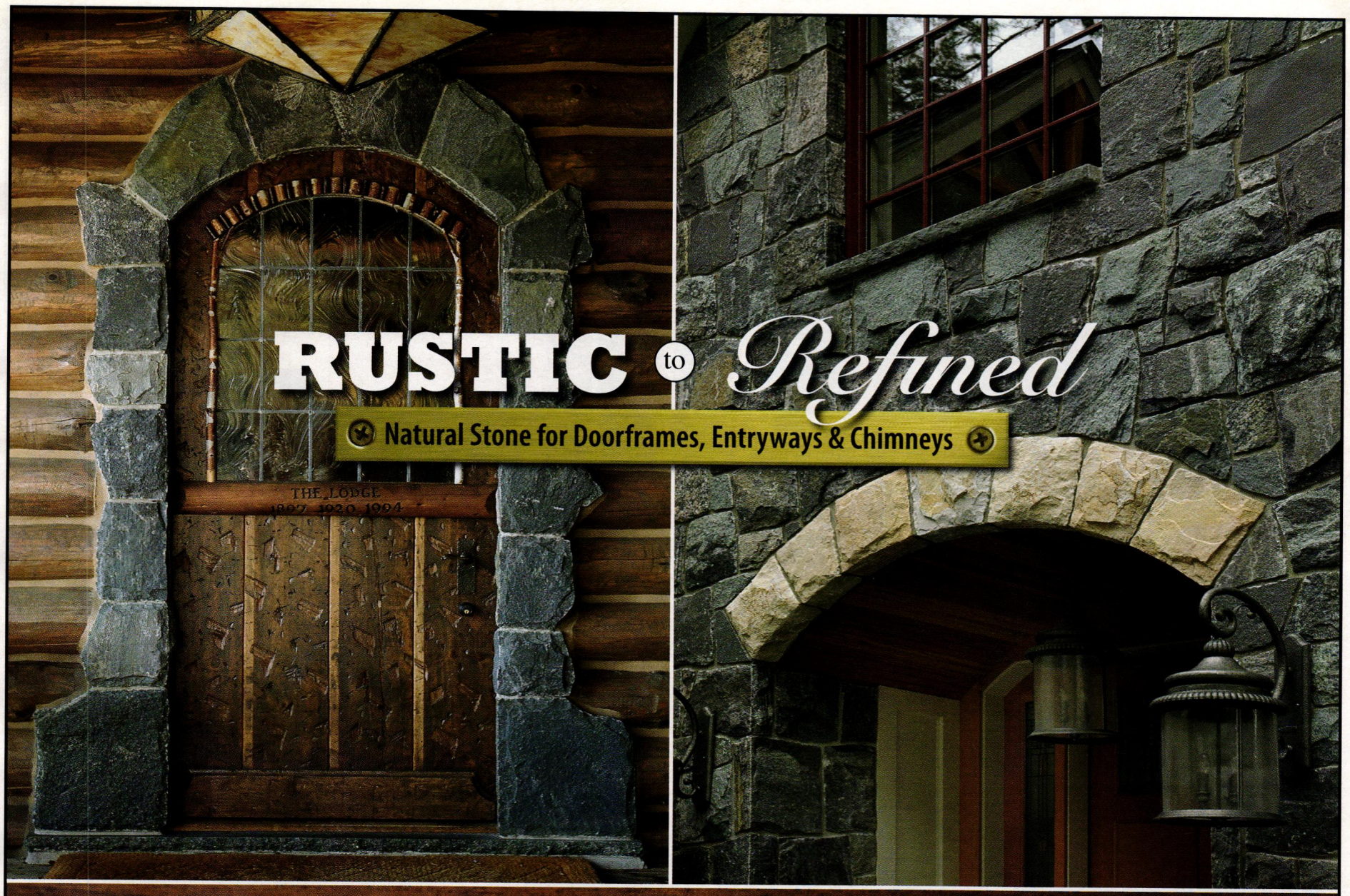

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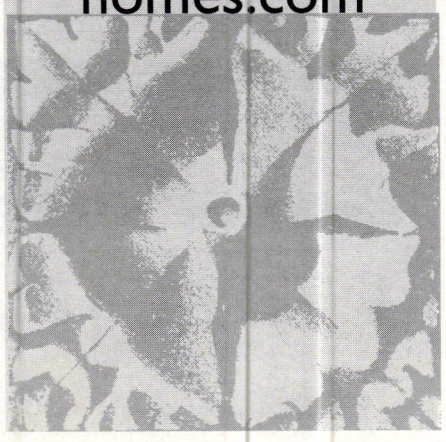

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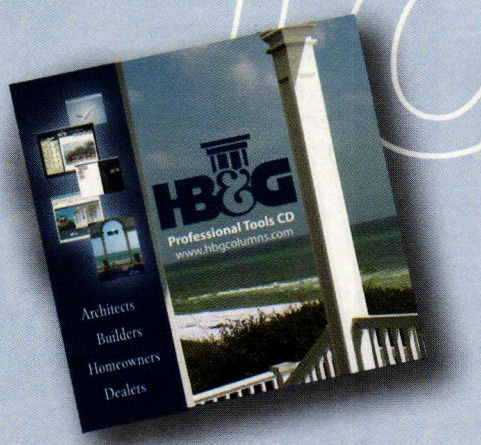

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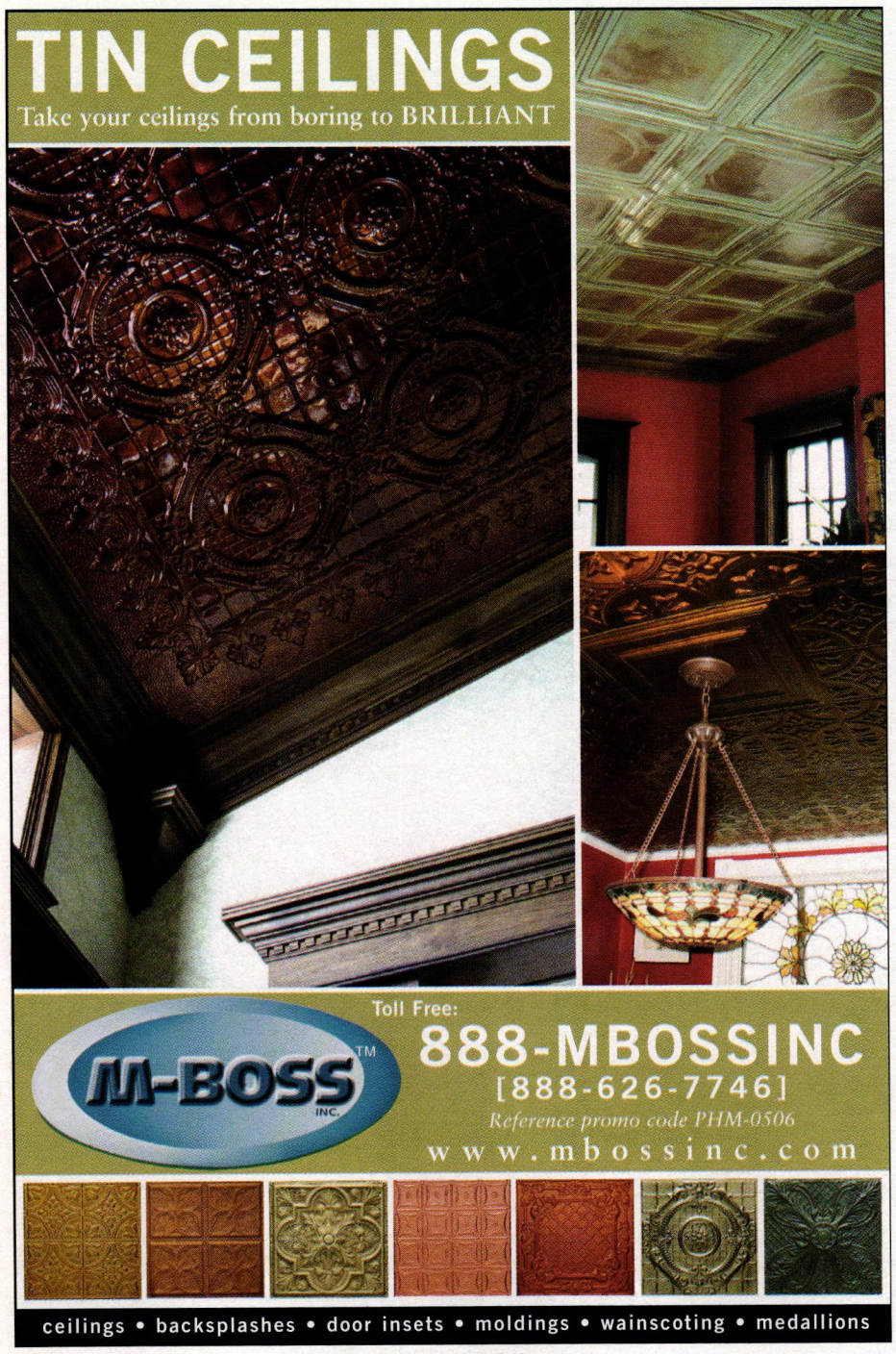

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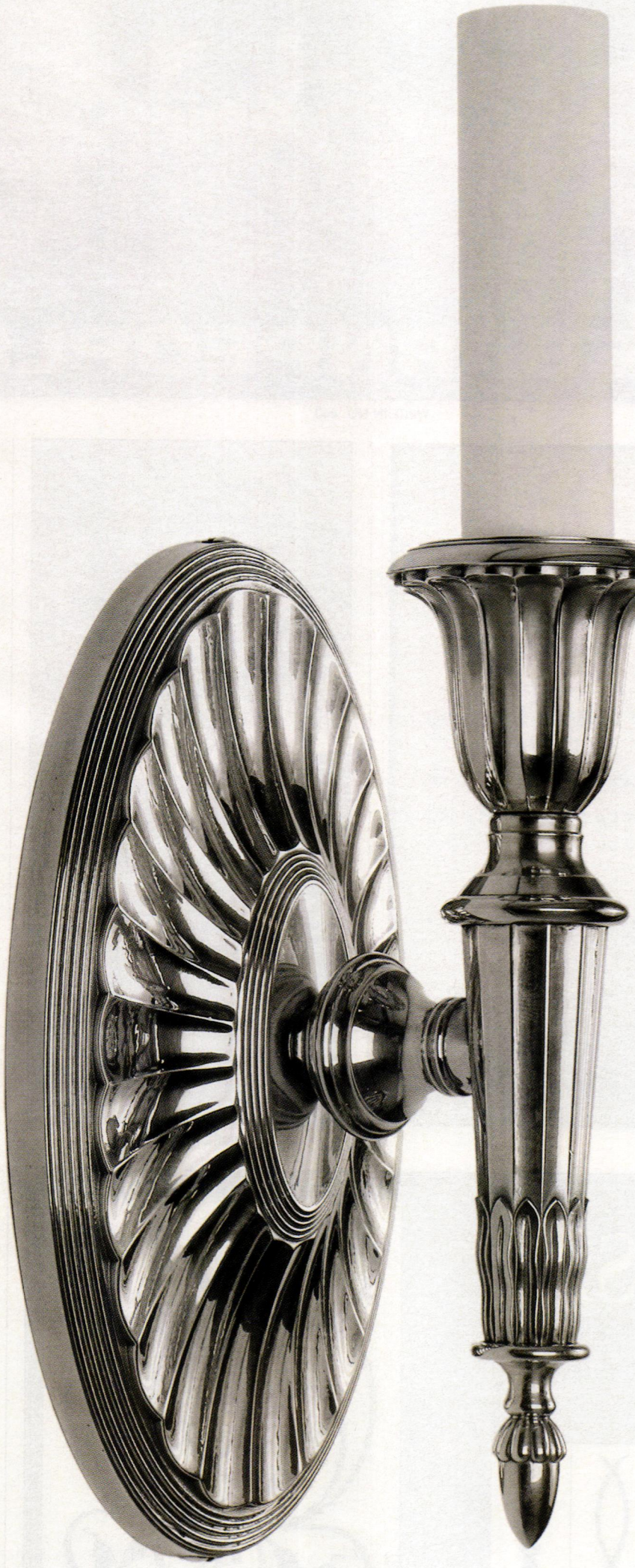

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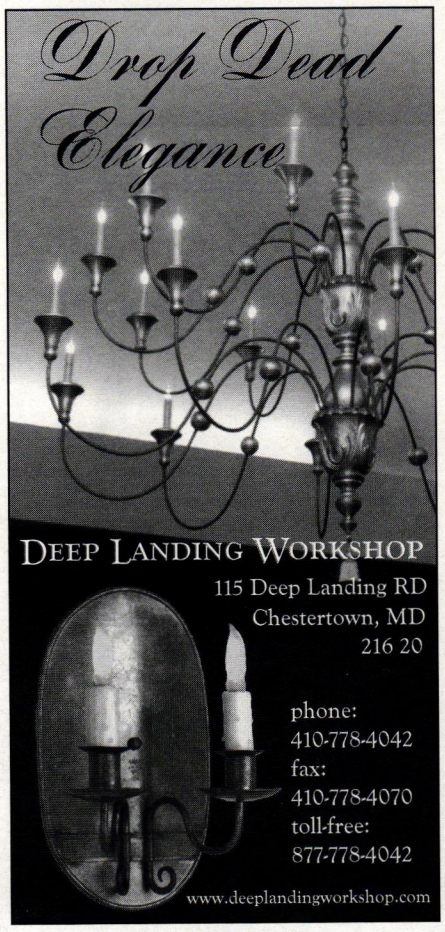

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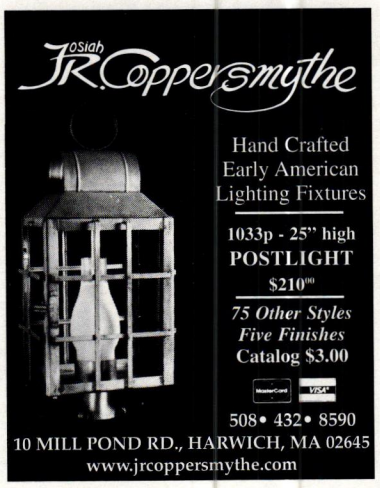

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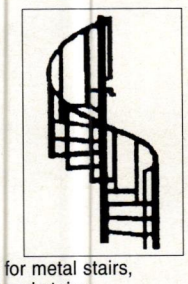

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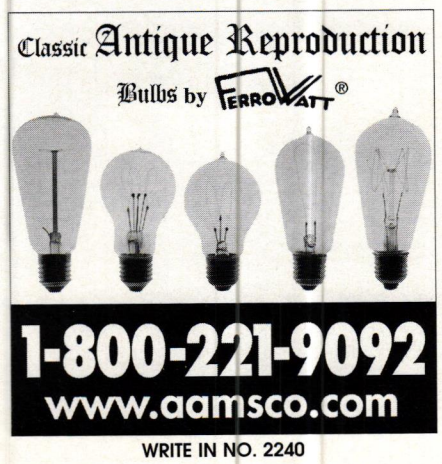

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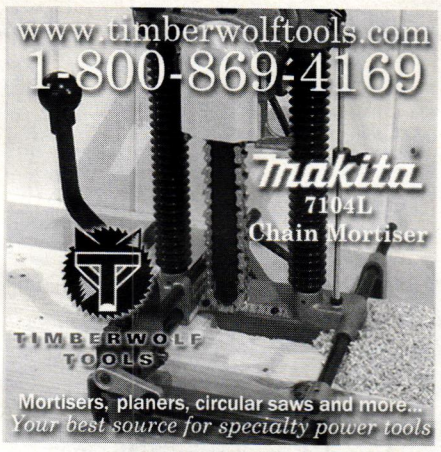

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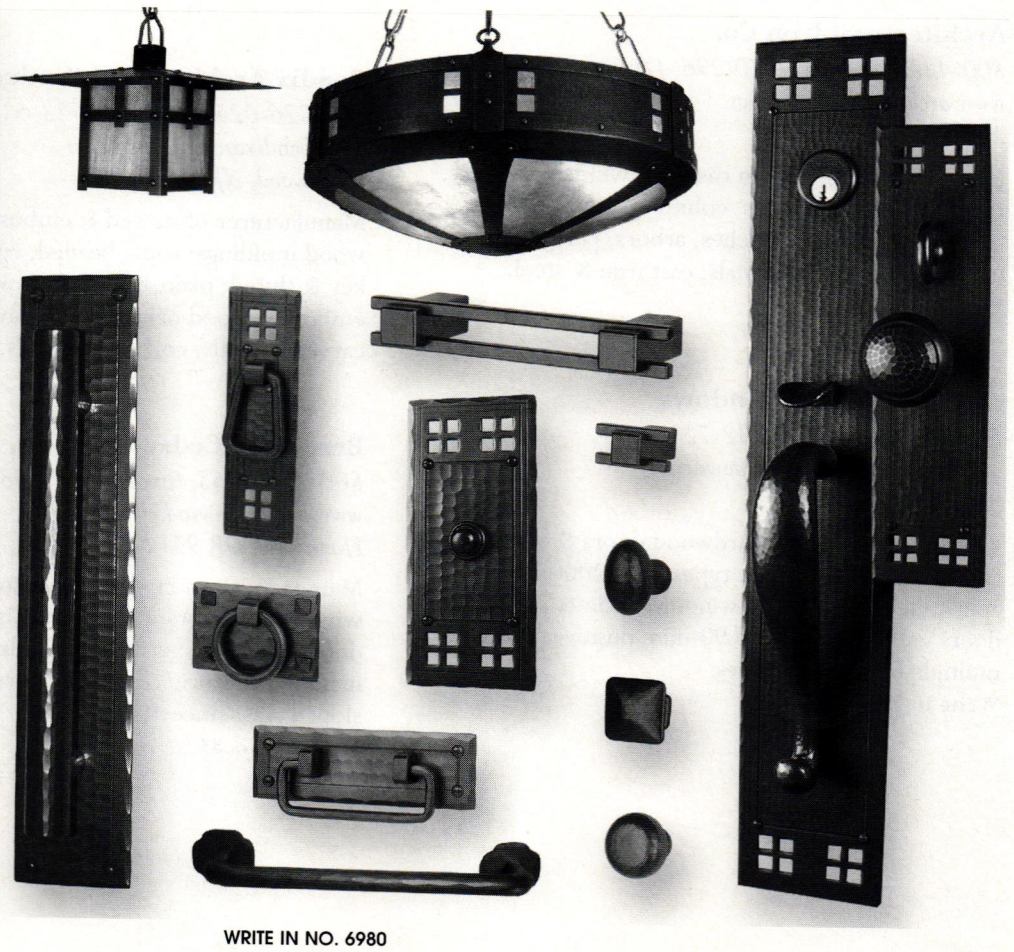

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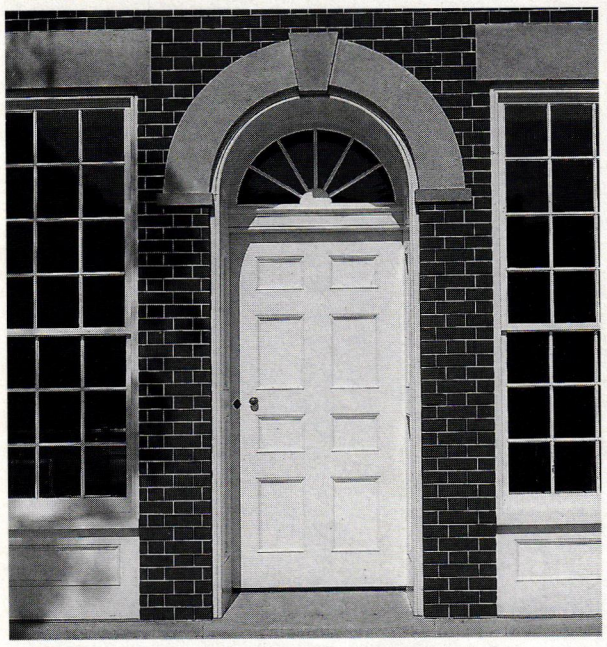

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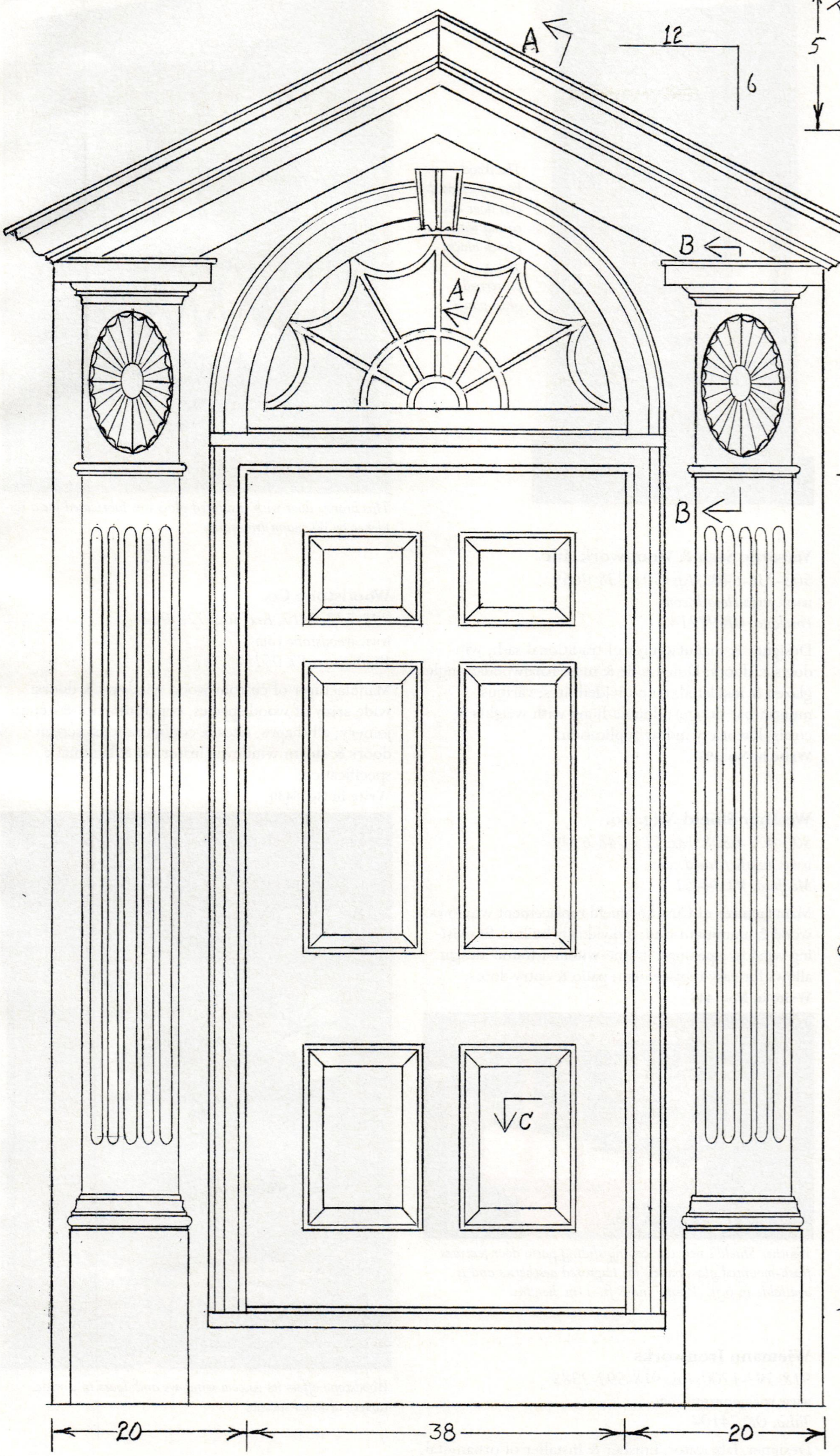

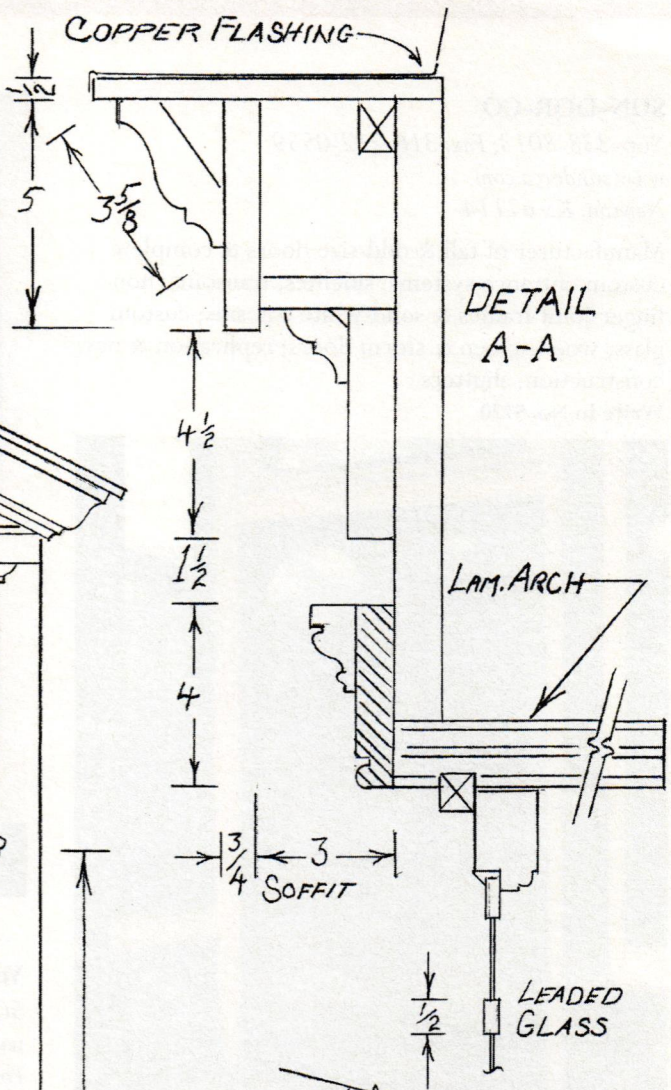

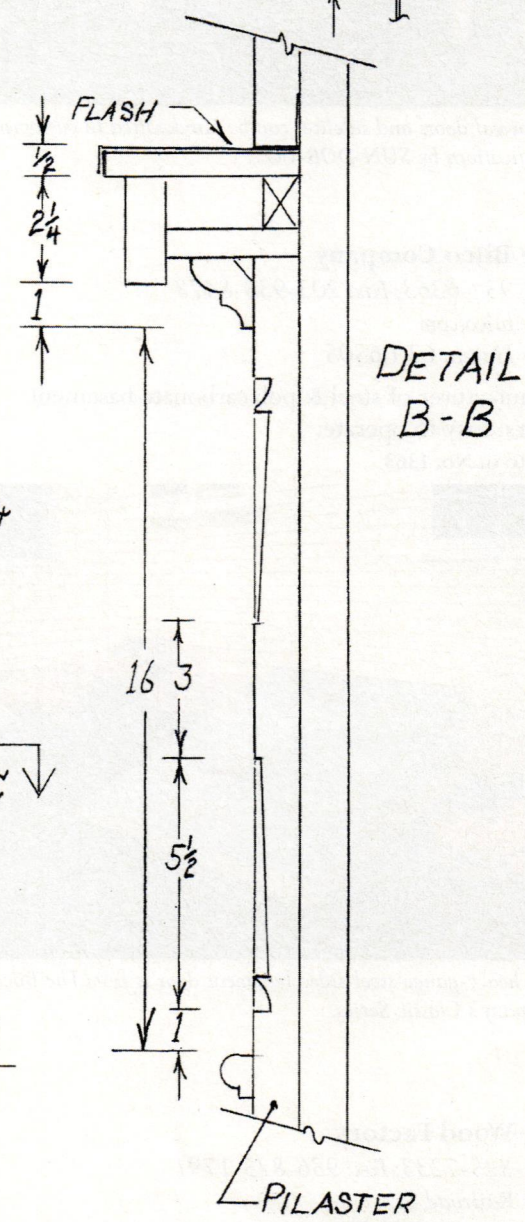

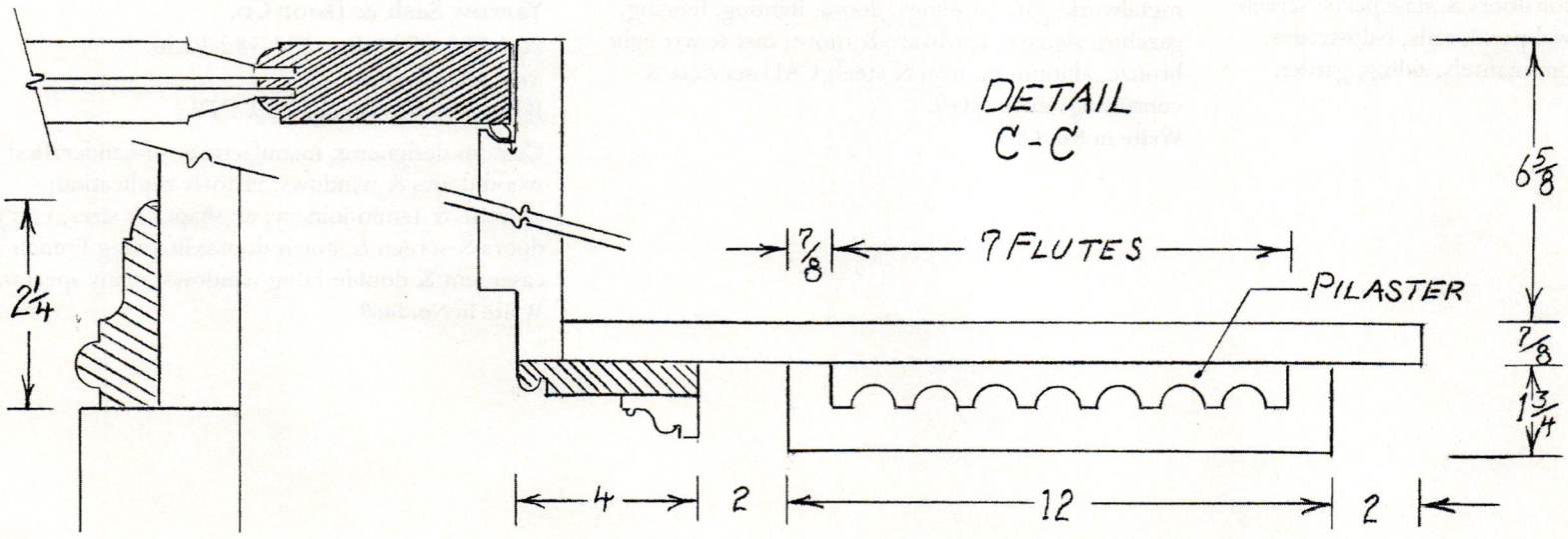

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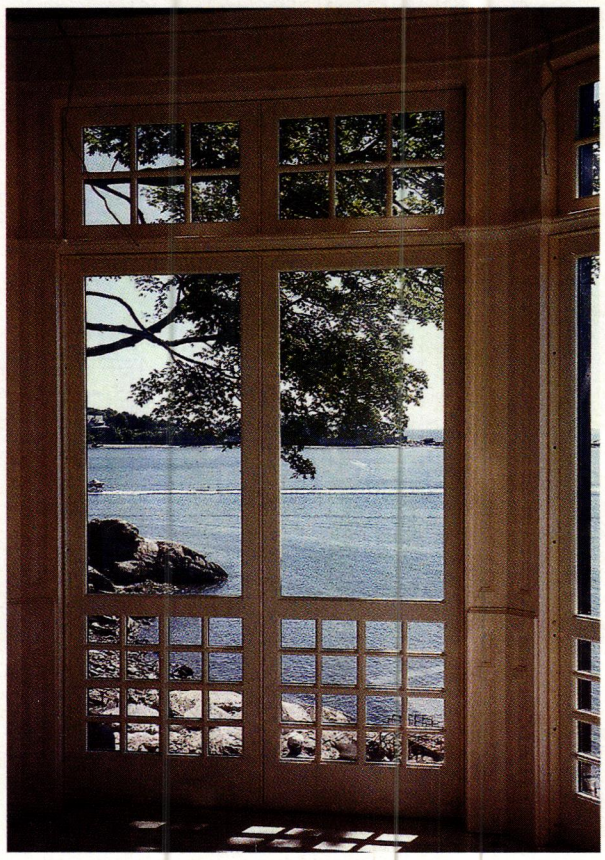

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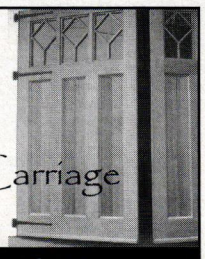

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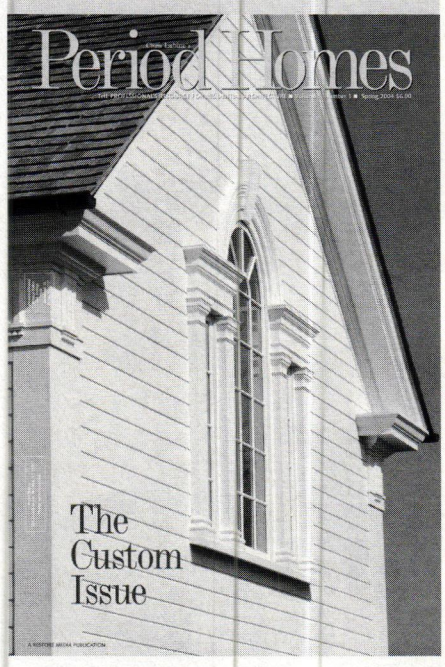

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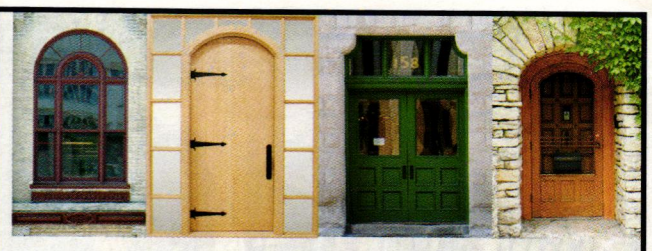

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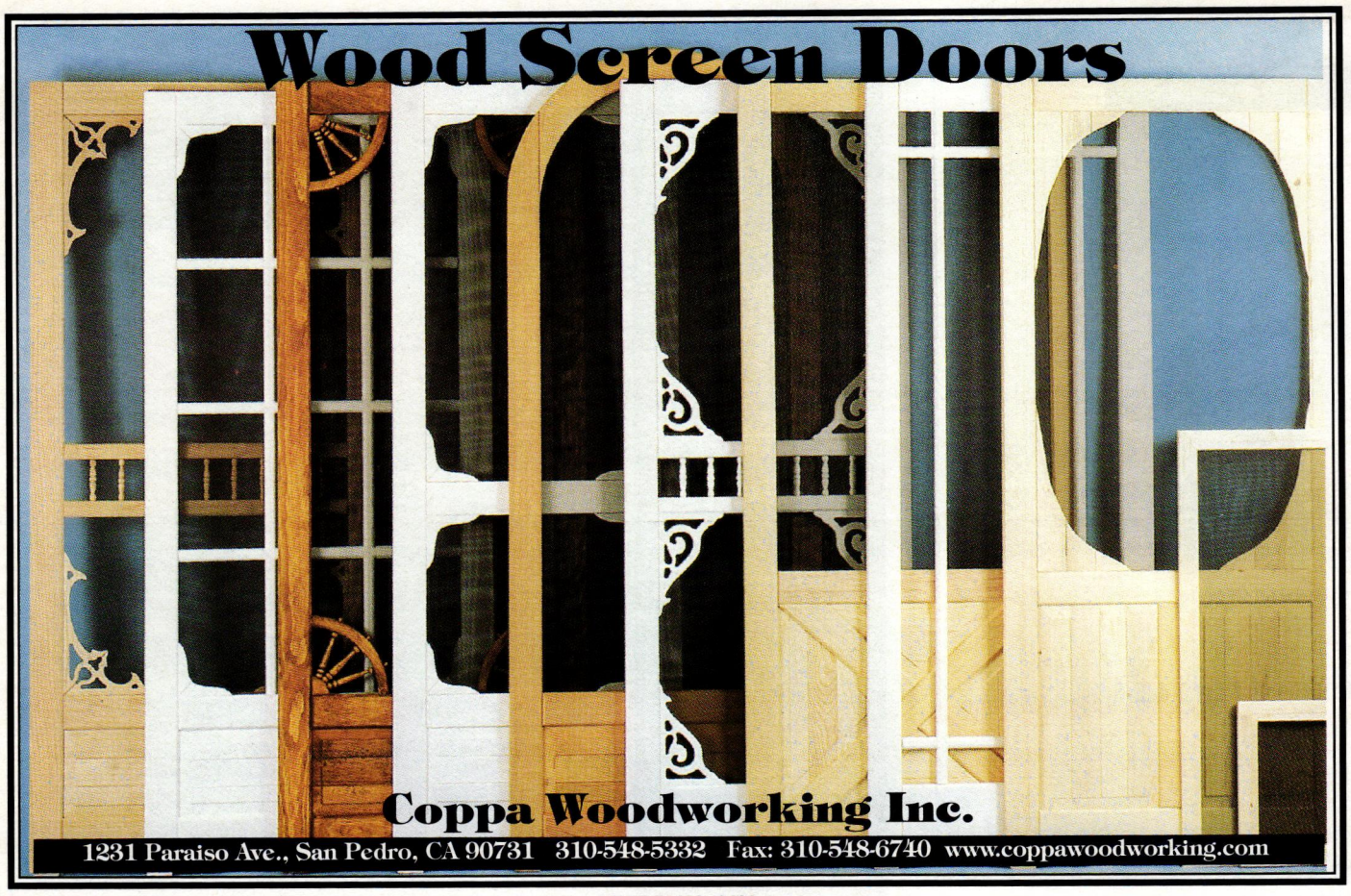

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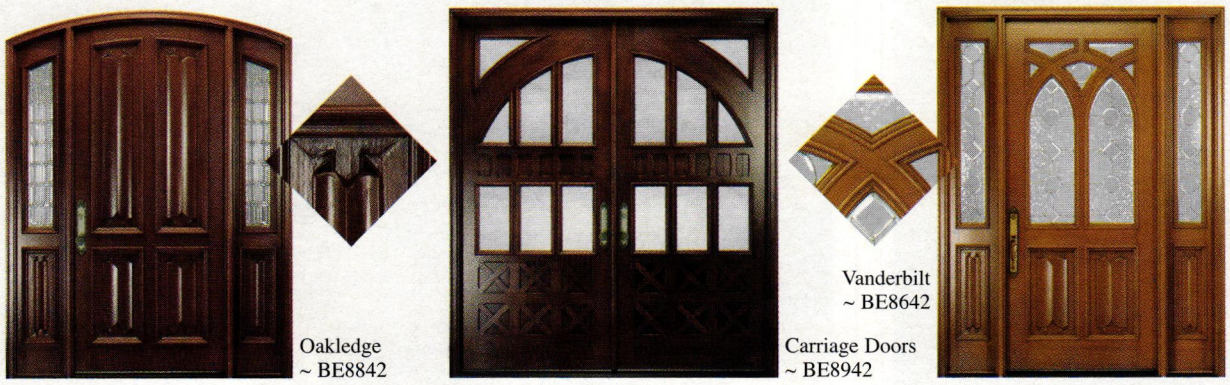

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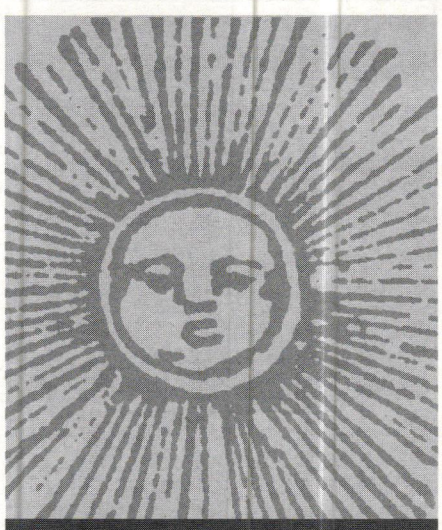

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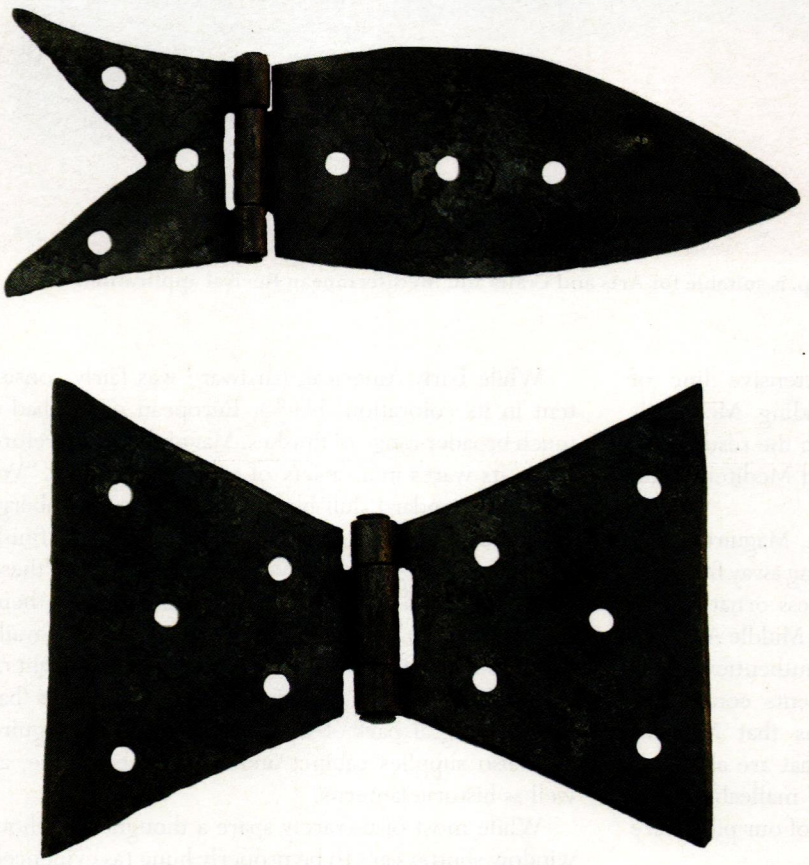
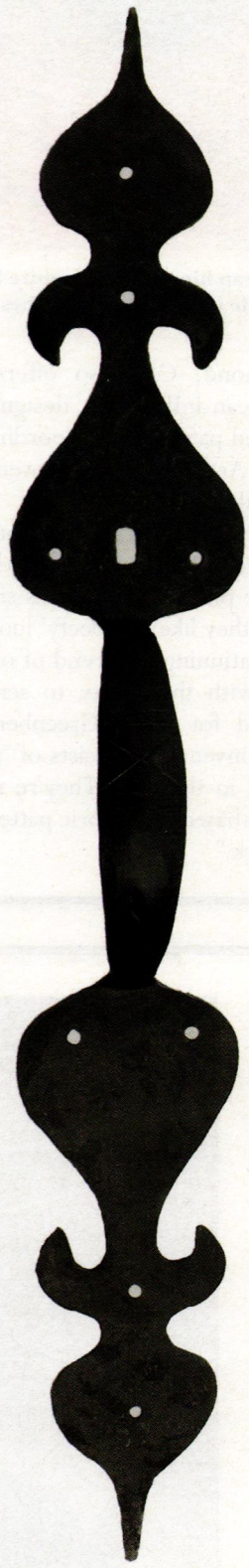
Finely Wrought

The call for authenticity drives manufacturers of reproduction Early American hardware. *By Dan Cooper*

As research and experience heightens our knowledge of the past, demand for accuracy in the products that we select when restoring or duplicating historic architectural elements has increased. Reproduction hardware is no exception. For decades, restorers and preservationists have had to either make do with inferior replicas or scour the Eastern Seaboard for salvaged hardware. And today, the standard-issue chain-store hardware selection often crudely emulates the finely worked metals of the past. While much of the more commonly available early or "Colonial" reproduction hardware we see is cast or stamped, those seeking and appreciating authenticity seek out goods that have actually been individually worked in a forge by the hand of a blacksmith.





Above: Hand-forged hinges from Old Smithy Shop are made in such popular patterns as the Butterfly and the Fish hinge; each is an exacting reproduction of an historic piece.

Right: The Grand New England Suffolk latch from Old Smithy Shop, NH, is a prime example of high-style period ironwork.

From the Forge

All iron is not alike. While much of the hardware we see today has been cast, it is wrought iron that is considered superior for several reasons. Aside from an inherent greater strength (the act of melting iron into liquid form destabilizes its structure and makes it brittle, especially in extreme cold), the detail available in handwork possesses many subtle nuances in form and finish that casting does not permit. This is to say nothing of the infinite variation from piece to piece in hand-wrought hardware that imparts the flavor of authenticity. Wrought pieces are often thinner and lighter in weight than their cast cousins, as well as more flexible and resilient. Under strain, wrought iron will flex, while cast iron snaps. Mending a shattered piece of cast iron is extremely difficult – as any welder will inform you – as it tends to "burn off," unlike a forged piece.

Another advantage to wrought iron is that its composition inhibits rusting. "Wrought iron, though not as hard as steel, did have a quality superior to steel in that it resisted rusting due to its silica, or glass, content," notes Pomfret Center, CT-based Fagan's Forge's web site. "The silica arranged itself in thin layers in the wrought iron and restricted the formation of rust."

Hand-forged hardware is most apparent as large strap hinges on outbuildings. Although they may initially look similar to farmers' supply pieces, the nuances of hand-forged items impart a much more historic look to a building. Donald Shaw, president of Fagan's Forge, states that "We specialize in strap hinges, using mainly the Bean or Spear designs. These are two patterns that have been made for hundreds of years." To maintain a ready supply, he adds, "Our hardware is made in India, where there are still some very skilled blacksmiths in business; unfortunately, fewer and fewer blacksmiths can make a living today in the U.S."

Barns and period-style outbuildings are a large portion of Shaw's clientele. "Today, people are often building barns instead of garages," notes Shaw. "As people grow older, they and their kids have accumulated stuff they don't want to throw away, and mom and dad's barn is the perfect place to store everything. Our other principal clients are people building accurate reproduction Colonials, although this market has lessened somewhat as the Victorian market has increased."

To complete the well-finished barn, Fagan's Forge also offers a large-scale Swordfish latch to secure the door to its surround. Barn hardware is not Fagan's sole offering; the firm also stocks shutter and cabinet hardware, as well as fireplace accessories.

One contemporary American blacksmith who is flourishing is Franklin Horsley, manager of the Old Smithy Shop in Brookline, NH. Horsley personally creates hand-forged, sophisticated, "high-style" pieces that are the highlight of a period building.

Just as the village smithy of days gone by was called upon to fabricate even the smallest piece of hardware, Horsley produces a seemingly endless selection of hinges and cabinet hardware. They are built around such subtleties as the authentically narrow barrel hinges instead of the contemporary wide-barrel ones.

These exacting replicas are authentic down to the hand-hammered smooth finish found on the best ironwork of the 17th, 18th and early-19th centuries. Known especially for his Suffolk and Norfolk latches, Horsley can also replicate existing antiques on a custom basis.

The Old Smithy Shop is hardly limited to door hardware, also creating replicas of a variety of fireplace cranes, trammels, trivets and cooking utensils. A reproduction fireplace crane is a favorite of Horsley's; it is especially popular with those whose large, Colonial-era dwellings are missing this essential item.

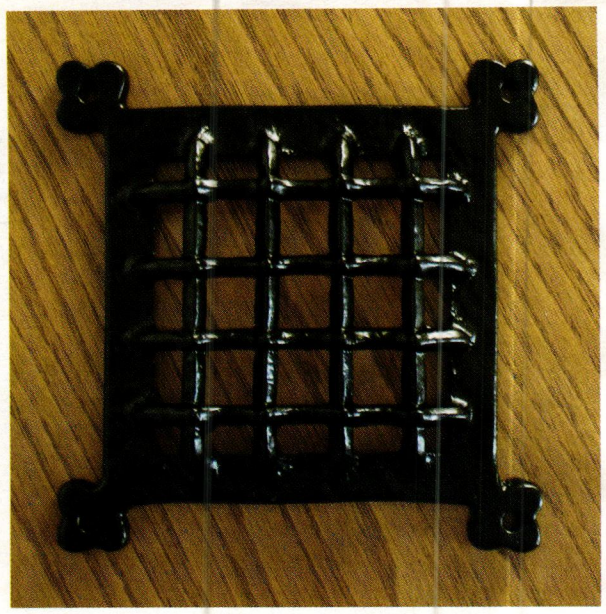
Beyond Colonial

Not all historic ironwork being reproduced today is based on Colonial work; Maguire Iron Corp. of

The Swordfish latch from Fagan's Forge is a distinctive, early piece suitable for barns and outbuildings.

Strap hinges are one of the most-requested hand-forged items. Bean strap hinges from Fagan's Forge are suitable for both interior and exterior use.

This strap hinge from Maguire Iron Corp. is suitable for Arts and Crafts and Mediterranean Revival applications. It is available in a variety of finishes.



Maguire Iron's Door Grill is perfect for the owner of a Tudor Revival building or the would-be owner of a speakeasy.

Richmond, CA, also offers an extensive line of European-influenced designs, including Medieval-inspired patterns that coordinate with the resurgence of the Arts and Crafts movement and Mediterranean Revival styles.

Rachelle Greenberg, manager at Maguire Iron, observes that "clients seem to be drifting away from the fancier pieces and towards simpler, less ornate hardware; they like the 'beefy' look of the Middle Ages."

Continuing the trend of offering authenticity coupled with the ability to service clients continually pressed for time, Greenberg claims that Maguire Iron's inventory consists of "pieces that are all hand-forged in the U.K. They're made of malleable iron, and all based on historic patterns. All of our pieces are in stock."

While Early American hardware was fairly consistent in its coloration (black), European pieces had a much broader range of finishes. Maguire Iron therefore offers its wares in a variety of colors and metals. "We have our standard dull-black finish," says Greenberg, "but also the armor-bright, a silvery metallic finish with black in the crevices, and a rust finish. All of these are then treated with a clear finish that protects them from degrading." Maguire Iron's pieces are also available in brass or bronze by request. Another highlight of the company's line that it offers high-security locks that are an integral part of each latch assembly. Maguire Iron also supplies cabinet and window hardware, as well as historic lanterns.

While most of us rarely spare a thought as to how window shutters are to be properly hung (as evidenced by the vast number of incorrectly hung, vestigial shutters in this country), firms such as Philadelphia, PA-based James Peters & Son, Inc., specialize in the well-hung shutter. Bearing such colorful sobriquets as Shell, Grape or Rat-tail, James Peters carries an extensive line of plain and ornate hinges and dogs that secure shutters to a structure with a combination of strength and authenticity.

One may wonder about the importance of using the more expensive wrought-iron pieces versus inexpensive cast iron, but with every job it is the individual details that create a cumulative effect and make for a believable restoration or re-creation; compromise often pushes a project down a slippery slope that may have started life as historic, but somehow winds up as a non-descript tract mansion. ■

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Door Hardware

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Acorn Forged Iron
508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door & window hardware: latches, knobs, door knockers, slide bolts, pulls & more; garage, shutter & woodgate hardware.
Write in No. 1690

The hardware on this door, from Acorn Forged Iron's Adobe Iron line, includes a handle lockset measuring 11¼x3⅜ in. and hinge straps available in lengths up to 20¼ in.

Al Bar-Wilmette Platers
866-819-7324; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

Custom fabricator & restorer of door & window hardware & lighting: cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.
Write in No. 97

Hardware is repaired, cleaned, polished and plated in brass, bronze, copper, nickel and chrome finishes by the metalworkers at Al Bar-Wilmette.

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www.outwater.com
Bogota, NJ 07603

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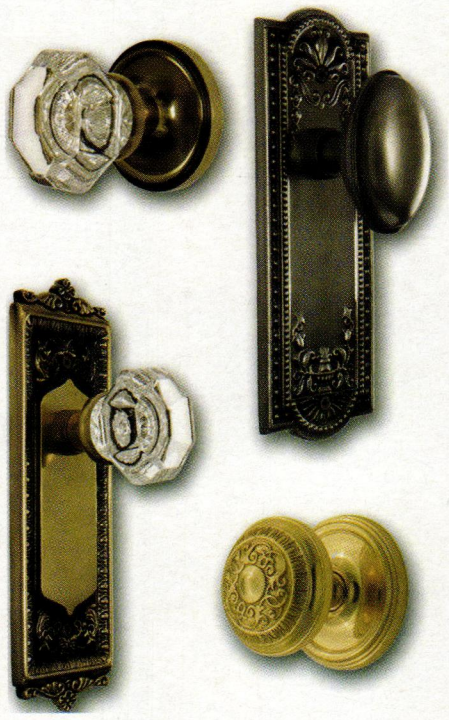


Decorative door hardware from Outwater includes these doorknobs and plates.

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of furniture, cabinet, windows, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; restoration services.
Write in No. 2930

Ball & Ball restored, refinished and replicated this decorative door hardware.

Baltica
866-830-9174; Fax: 718-560-3177
www.baltica.com
Rochester, MA 02770

Manufacturer of handcrafted European architectural fittings: custom door, window, cabinet & drapery hardware; Gothic, Baroque & Moderne styles.

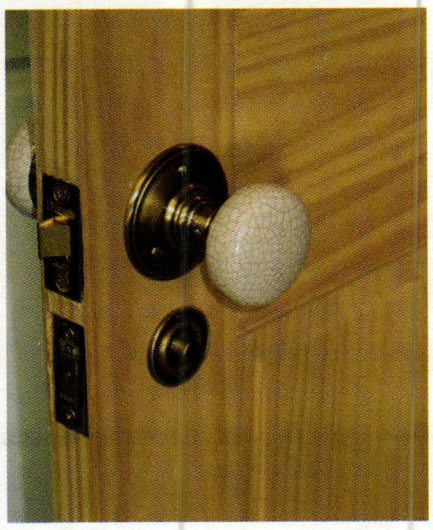
Baltica's Aurelia offset door pull and Manifesto backplate was handcrafted in brass.

Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; door & cabinet hardware.
Write in No. 1725

Carlisle Brass Ltd.
011-44-1228-511-770; Fax: 011-44-1228-511-885
www.carlislebrass.com
Carlisle, UK CA3 OJU

Distributor of interior & exterior door hardware & cabinet & window hardware: levers for back plates, doorknobs, door hinges & pulls; deLeau bathroom accessories; Ludlow Foundries black antique hardware; Delamain doorknobs.



The Delamain doorknob from Carlisle Brass is featured against a natural-wood door.

Contract Builders Hardware
847-381-7060; Fax: 847-381-7199
www.contracthardwareinc.com
Barrington, IL 60010

Supplier of residential door & cabinet hardware: doorknobs, hinges, knockers, lever handles & more; new reproduction & custom hardware duplication services; plumbing fixtures & bath accessories; commercial hardware.
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www.craftsmenhardware.com
Marceline, MO 64658

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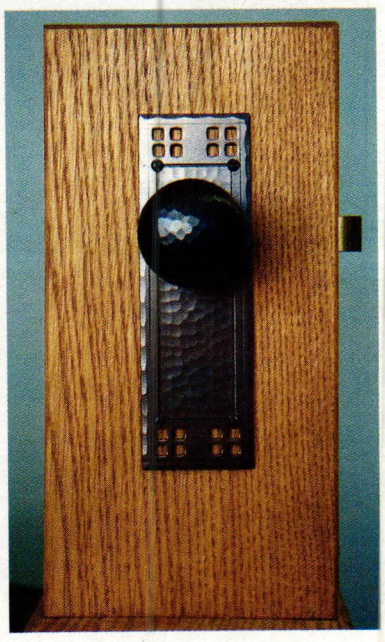

The Pacific line of screen-door hardware, including this knob and escutcheon, is supplied by Craftsmen Hardware.

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The Windsor series knob and escutcheon are manufactured by Crown City.

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www.restoration.com
Pasadena, CA 91104

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www.custommetals.com
Madison, WI 53711

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www.sorpetalerusa.com
Greenwich, CT 06831

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www.davenporthardware.com
Davenport, CA 95017

Supplier of period door & window hardware: distributor of P.E. Guerin, E.R. Butler, Valli & Valli, Baldwin, Rocky Mountain & most major manufacturers; sales, consultation, specifications & hardware schedules.
Write in No. 374

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
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European Hardware Co., The
704-658-1016; Fax: 704-998-3558
www.europeanhardware.net
Mooresville, NC 28117

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Pomfret Center, CT

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Write in No. 1447

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James Peters & Son, Inc.
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www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
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Kayne & Son Custom Hardware, Inc.
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www.customforgedhardware.com
Candler, NC 28715

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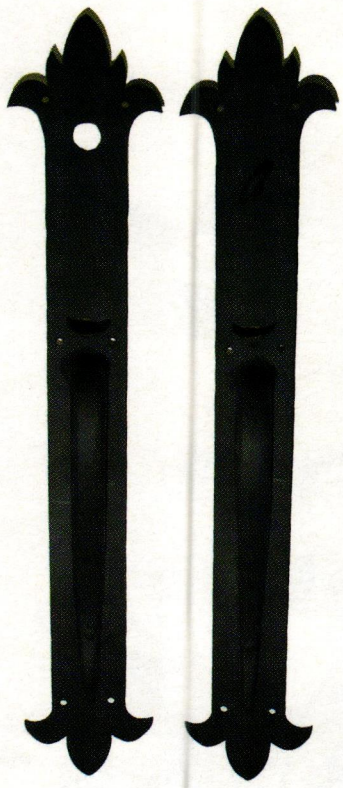

These forged-steel thumb latches, variations on a tulip Norfolk latch set, were fabricated by Kayne & Son.

Kirkpatrick
704-658-1016; No Fax
www.kirkpatrick.co.uk
Mooresville, NC 28117

Manufacturer of period & antique malleable cast-iron hardware: for doors, windows, gates, cabinets, shutters, garages & barns; levers, pulls, lanterns, escutcheons, knobs, stays, fasteners, hinges, bolts & more; brass & pewter.
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www.maguireironcorporation.com
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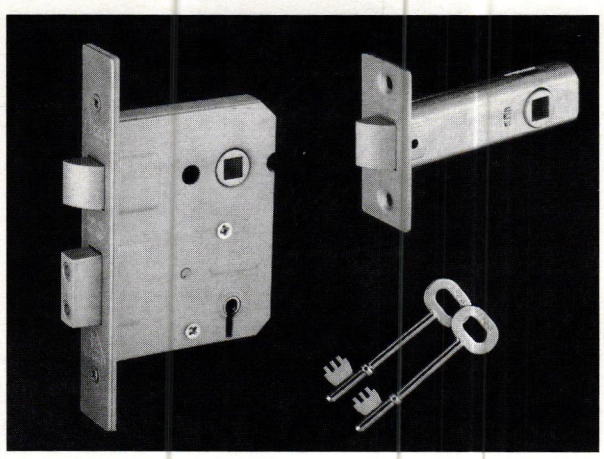

Mortise locks from Maguire Iron — available in a rough powder coat, nickel plated or plated or solid brass — come with two keys, a strike plate and screws.

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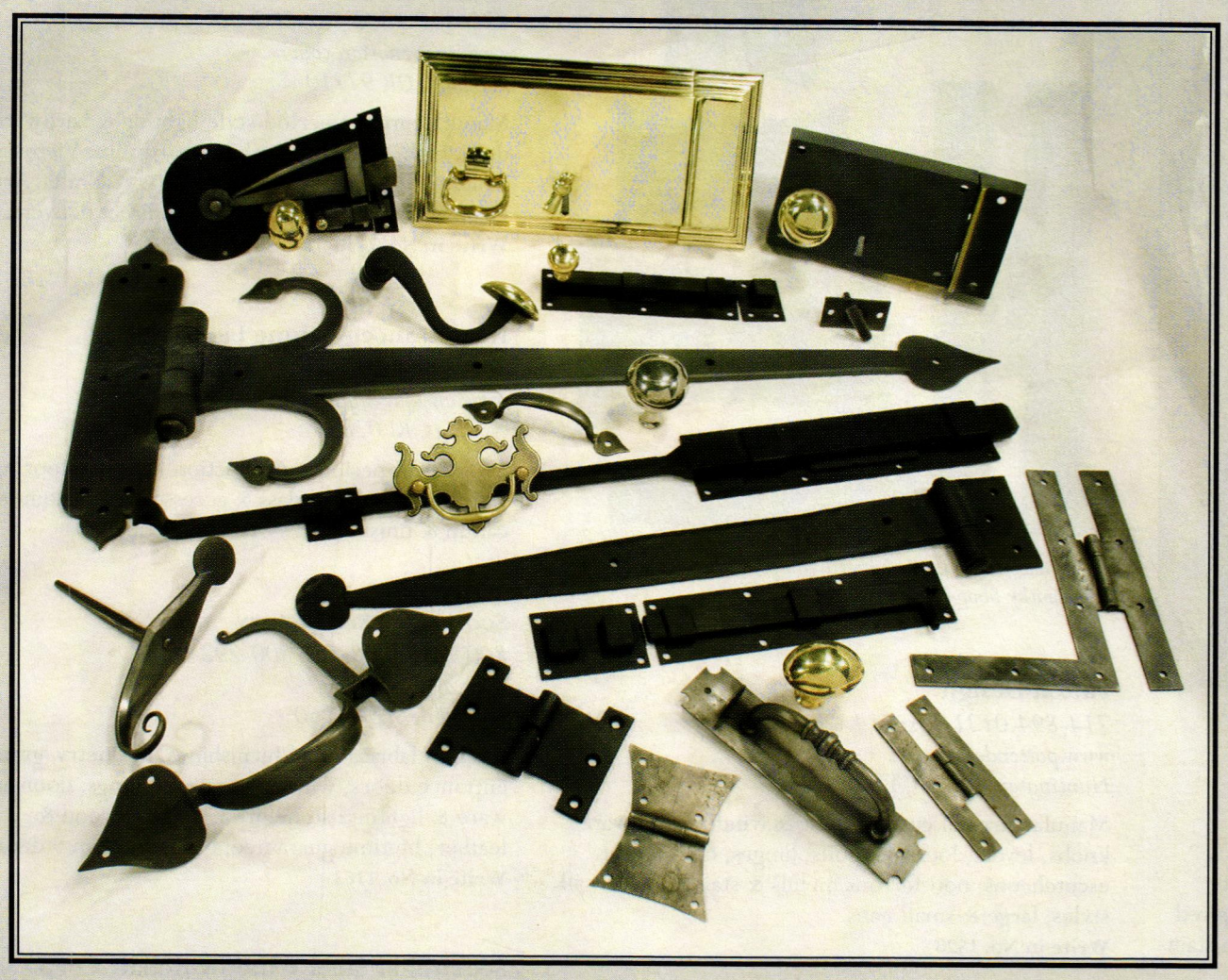

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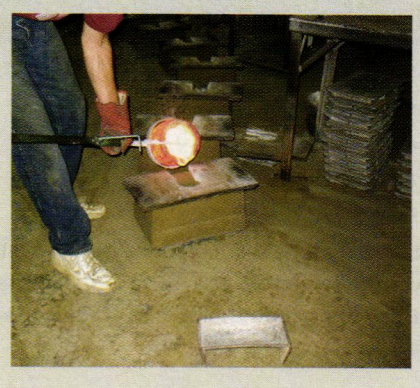

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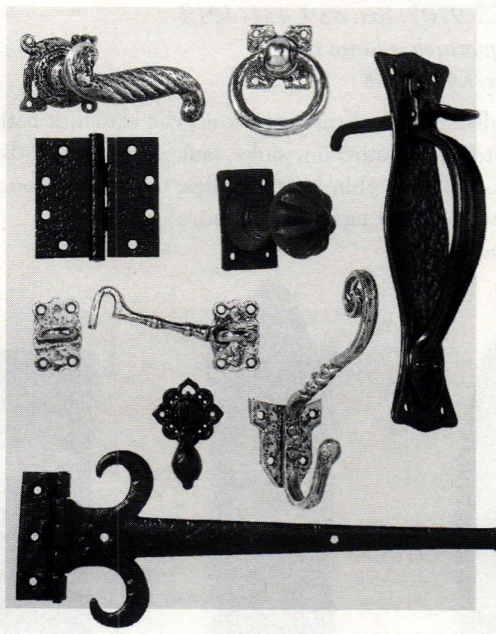

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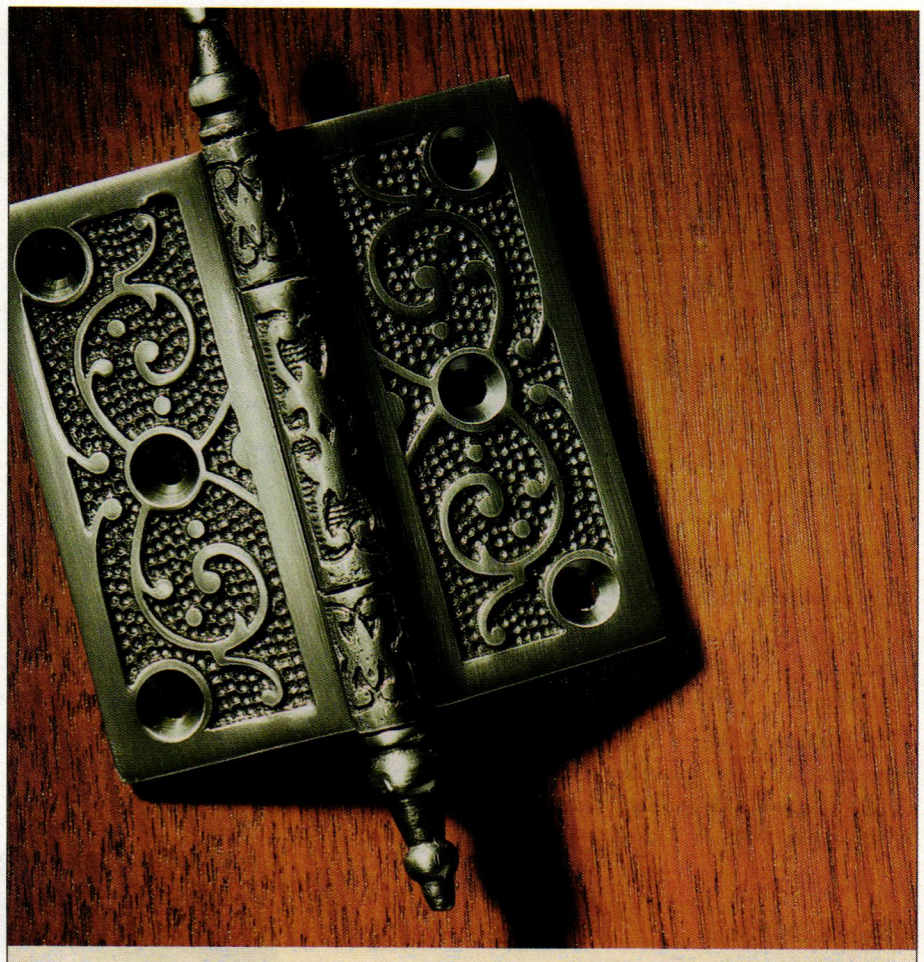

Like the original, solid brass was the least of its ingredients.

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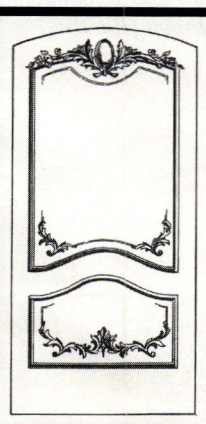

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P.O. Box 220 | 7 Cliff St, Davenport, CA 95017
email: Contact@DavenportHardware.com
website: www.DavenportHardware.com

WRITE IN NO. 374

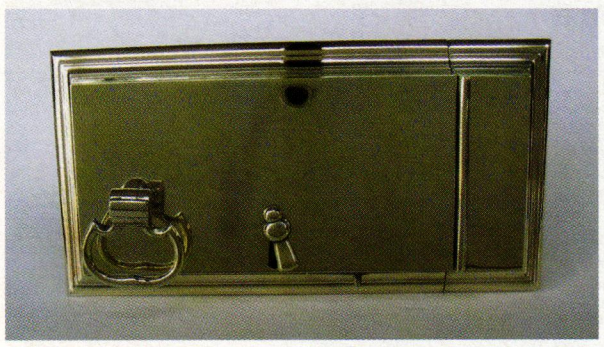
Martin Pierce crafted these Hedgerow Heroic door pulls.

Martin Pierce Hardware Inc.
800-619-1521; Fax: 323-939-0366
www.martinpierce.com
Los Angeles, CA 90016

Manufacturer of artistic bronze door & cabinet hardware: Hedgerow & Willow collections inspired by nature & organic themes; Ergo collection in stainless steel.

Mitchell, D.C.
302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804

Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.
Write in No. 2800



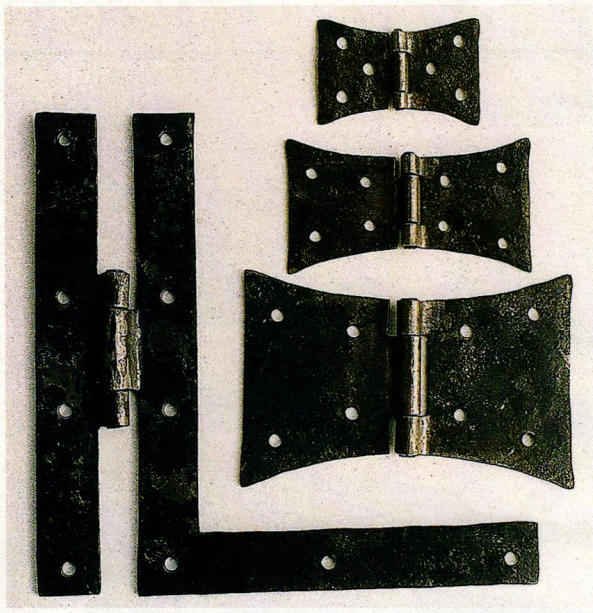
This molded-edge lock is model #T26-1 from D.C. Mitchell.

Newton Millham – Blacksmith
508-636-5437; Fax: 508-636-3141
www.home.earthlink.net/~tmillham/
Westport, MA 02790

Manufacturer of Early American architectural hardware: latches, spring latches, bolts, strap hinges, HL hinges & shutter dogs; hand forged & finished.
Write in No. 1488

Old Smithy Shop
603-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03033

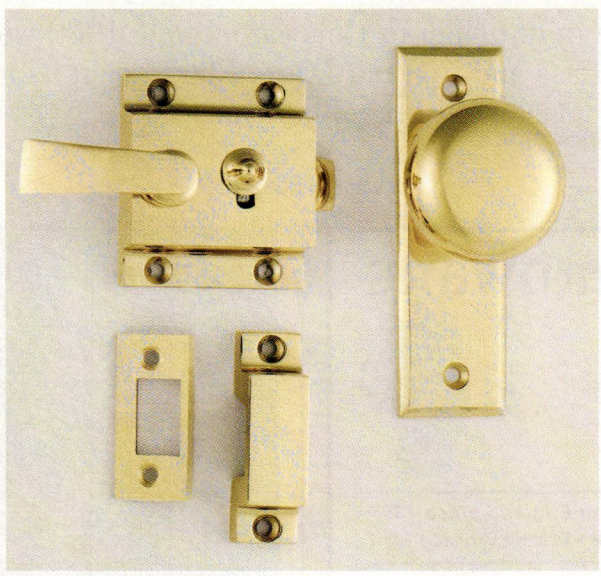
Manufacturer of forged Early American & late-19th-century hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, strap hinges & door knockers; fireplace tools & more.
Write in No. 285



Early American HL and butterfly hinges are available from Old Smithy Shop in three finishes.

Patten Design
714-894-0131; Fax: 714-894-0031
www.pattendesign.com
Huntington Beach, CA 92649

Manufacturer of custom door & window hardware: knobs, levers, locksets, pulls, hinges, cremones & escutcheons; non-ferrous metals & stainless steel; all styles; large & small runs.
Write in No. 1520



This screen door latch set, model #SCL82 from Phelps Co., is hot-forged and precision-machined from solid brass.

Phelps Co.
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Write in No. 6001

The Hamilton Beaux Arts door set, item #25999 from Rejuvenation, measures 2½ in. wide and 9 in. tall.

Rejuvenation
888-401-1900; Fax: 503-227-4827
www.rejuvenation.com
Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Write in No. 7630

Renaissance Antique Lighting
401-849-8515; Fax: 401-849-8516
www.antique-lighting.com
Newport, RI 02840

Supplier of period reproduction lighting, door hardware, replacement glass & accessories: custom fabrication & finishing; restoration services.

Scottsdale Art Factory
800-292-0008; Fax: 800-292-0046
www.artfactory.com
Scottsdale, AZ 85260

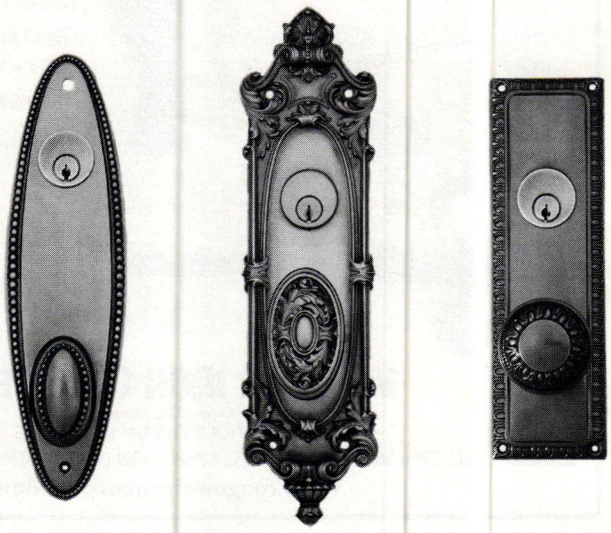
Custom fabricator of furnishings, cabinetry, grand entrance doors, windows, gates, railings, door hardware & lighting: stone, iron, copper, wood & leather; lifetime guarantee; for more than 9 decades.
Write in No. 1163

Seekircher Steel Window Repair Corp.
914-734-8004; Fax: 914-734-8009
423 Central Ave.
Peekskill, NY 10566

Repairer of steel casement windows: performed on location; more than 7,000 steel windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.
Write in No. 3590

Signature Hardware
866-475-9707; Fax: 859-431-4012
www.signaturehardware.com
Erlanger, KY 41018

Direct distributor of cast-iron & acrylic clawfoot bathtubs, kitchen & bathroom sinks, faucets, shower rods & rings, toilets & plumbing supplies: decorative door, window & cabinet hardware & more; gas lighting.
Write in No. 576



Signature Hardware offers a variety of decorative entrance and interior door sets, including these designs from the Whittington Collection.

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Door Photos – Top: Ken Druse; Bottom: ©Carolyn L. Bates. Hardware: John Corkery

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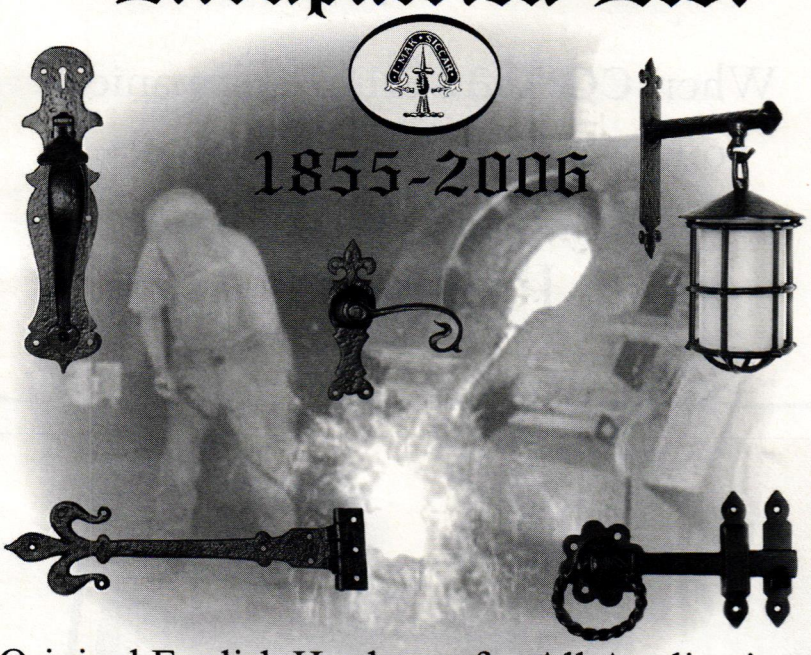

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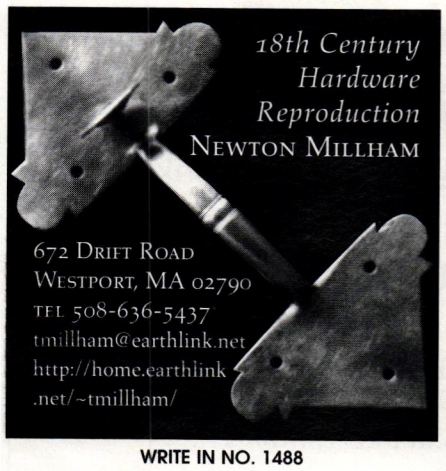

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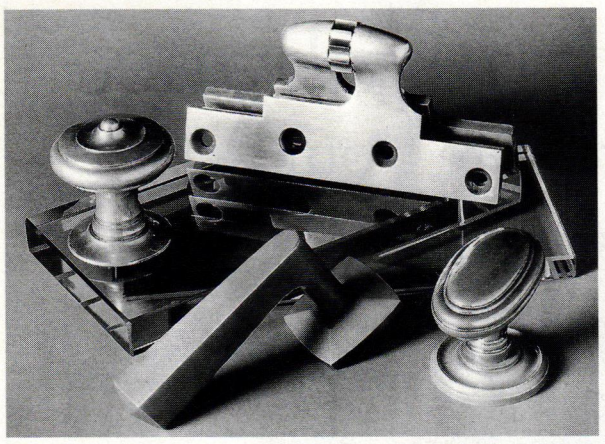


Doorknobs, levers and knuckle hinges are available from Nanz in cast brass and bronze.

The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style residential door & window hardware: Gothic to modern; specialized finishes; works directly with architects, designers & builders; consultation, specification & restoration services.
Call for more information.

Tremont Nail Co.
508-339-4500; Fax: 508-339-0104
www.tremontnail.com
Mansfield, MA 02048

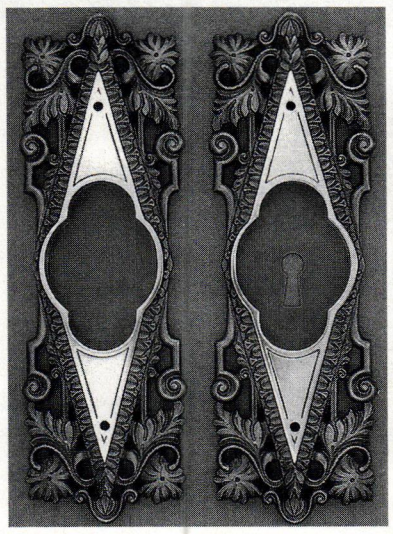
Supplier of antique steel-cut nails: for all wood species except cedar; for Colonial door hardware, window hardware, gates & siding; 20 patterns.
Write in No. 1485

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: gates, railings, doors, lighting, fencing, gazebos, signage, hardware & more; cast & wrought bronze, aluminum, iron & steel; CAD services & consulting; since 1940.
Write in No. 1223

Wm. J. Rigby Co.
607-547-1900; Fax: 607-547-5939
www.wmjrigby.com
Cooperstown, NY 13326

Supplier of unused, original builders hardware: 1860s to 1940s; restored antique hardware; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push plates & more; shutter & window hardware; brass, bronze, steel & nickel.
Write in No. 8410



Wm. J. Rigby supplied this decorative sliding-door set.

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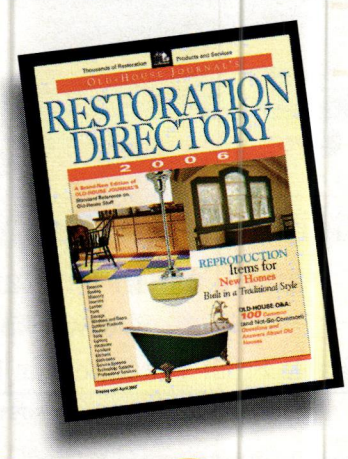

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Adams Architectural Wood Products
888-285-8120; Fax: 563-285-8003
www.adamsarch.com
Eldridge, IA 52748

Manufacturer of traditional custom wood doors, window sash & units, screens, storms & combinations: all shapes, sizes & wood species; glazing, restoration glass, mortise-&-tenon construction, true-divided lites & more.
Call for more information.

Adams Architectural provided the replacement sash, along with the low-E insulated glass, for this building in Waltham, MA.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.
Call for more information.

Artistic Doors & Windows
800-ART-DOOR; Fax: 732-726-9494
www.artisticdoorsandwindows.com
Avenel, NJ 07001

Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impact-approved entry doors & windows; stile-&-rail interior doors with fire ratings to 90-min. positive pressure; multiple hardwood species.
Write in No. 363

Artistic Doors & Windows fabricated the hardwood windows for this residence.

Asselin manufactured this Gothic-style true-divided-lite solid-wood window.

Asselin, Inc.
404-419-6114; Fax: 404-419-6116
www.asselinusa.com
Atlanta, GA 30305

Designer & fabricator of custom handcrafted interior & exterior French windows, doors & shutters in solid French oak or Moabi, parquet flooring, roof trusses & interior wood paneling: traditional joinery & carpentry.
Write in No. 8031

Belisle Ancestral Doors & Windows
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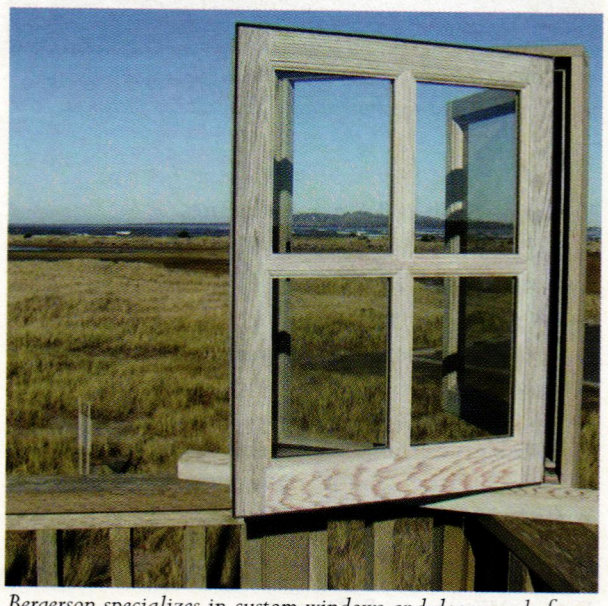
www.belislewindows.com
St.-Jean-de-Dieu, QC, Canada G0L 3M0

Custom fabricator of solid-wood windows & doors: pine, western red cedar & alder; all styles.
Write in No. 1209



Bergerson specializes in custom windows and doors made from old-growth western red cedar.

Bergerson Cedar Windows, Inc.
800-240-4365; Fax: 503-861-0316
www.bergersonwindow.com
Hammond, OR 97121

Manufacturer of custom, traditional & historical windows & doors: complete units, sash & storm doors & screens; crisp milling detail; shop drawings included; historic restoration; true-divided lites; sloped sills; since 1977.
Write in No. 83

Custom Trades International, Inc.
203-531-3493; Fax: 203-532-9727
www.sorpetalerusa.com
Greenwich, CT 06831

Custom fabricator of wood windows & doors: any wood species, finish & glazing; aluminum- & bronze-clad systems; hardware in bronze, brass & chrome; wood shutters; since 1881.
Write in No. 1143

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www.fenestra-america.com
Brooklyn, NY 11234

Manufacturer of custom wood & clad-wood windows: European casement, round top, oval & round; neoprene weatherstripping; French, swing, sliding & foldaway doors.
Write in No. 1212

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood & bronze-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; hardware finishes, profiles, glass & stained glass.
Write in No. 1910

Grabill fabricated these fixed and operable mahogany casement windows and fixed transom units.

Hahn's Woodworking Company, Inc.
908-793-1415; Fax: 908-793-1420
www.hahnswoodworking.com
Branchburg, NJ 08876

Manufacturer of wood garage & carriage-house doors & traditional swing-out & sliding barn doors: clear mahogany, Spanish cedar & other species; true-divided-lite windows; custom wood entry doors; restoration services.
Write in No. 6640

Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

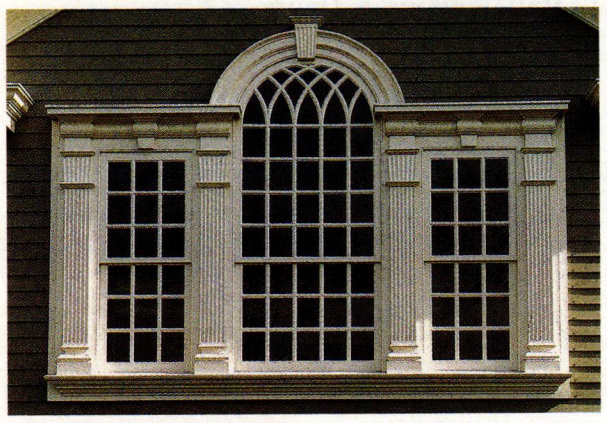
Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction; garage doors.
Write in No. 3570

J.S. Benson Woodworking & Design
800-339-3515, Fax: 802-254-4874
www.jsbensonwoodworking.com
Brattleboro, VT 05301

Custom designer of mahogany doors & true-divided-lite windows: mortise-&-tenon joinery; hydraulic pressing; custom veneer work & hardware.
Write in No. 1397

Jack Arnold – European Copper
800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74133

Manufacturer of custom copper chimney pots: patina finish; UL-listed iron lanterns & other lighting fixtures; cast-stone fireplaces; supplier of African Moabi French Country-style cabinetry & Les Chateaux custom windows.
Write in No. 1379



Maurer & Shepherd custom fabricated this Palladian window in wood.

Maurer & Shepherd, Joyners
860-633-2383; Fax: 860-633-7231
122 Naubuc Ave.
Glastonbury, CT 06033

Manufacturer of historic reproduction architectural millwork: windows, doors, entryways & raised paneling; pine & mahogany; catalog $4.
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Parrett Windows
800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
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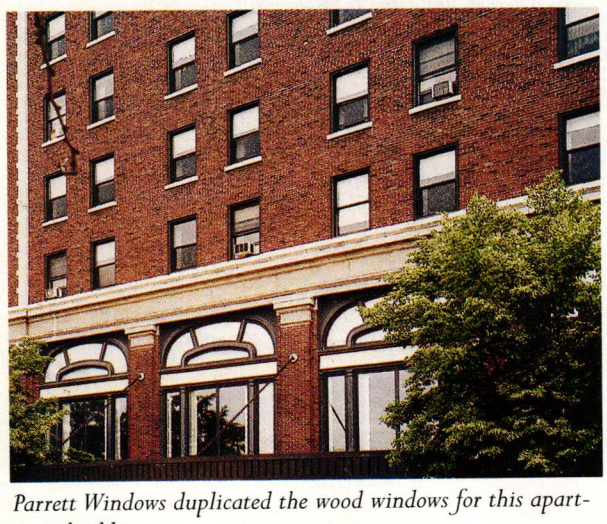
Manufacturer of handcrafted custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; certified & tested fixed & operating windows; historical replications.
Write in No. 3003



Parrett Windows duplicated the wood windows for this apartment building.

Scottsdale Art Factory
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www.artfactory.com
Scottsdale, AZ 85260

Custom fabricator of furnishings, cabinetry, grand entrance doors, windows, gates, railings, door hardware & lighting: stone, iron, copper, wood & leather; lifetime guarantee; for more than 9 decades.
Write in No. 1163

Sun Architectural Woodworks
207-625-7000; Fax: 207-625-4444
www.sunarchitecturalwood.com
West Baldwin, ME 04091

Custom designer & fabricator of residential millwork: doors & entrances, panel walls & wainscoting, fireplace facades, functional cabinets & libraries; interior & exterior doors; Palladian & double-hung windows.
Write in No. 619

SUN-DOR-CO
866-338-8013; Fax: 316-212-0559
www.sundorco.com
Newton, KS 67114

Manufacturer of tall & odd-size doors & complete custom entrance systems: sidelites, transoms, non-finger-joint frames & solid-white oak sills; custom glass; wood screen & storm doors; replication & new construction; shutters.
Write in No. 5720

SUN-DOR-CO manufactures solid-wood door and window frames; the curved-top frames have veneered top members.

Versatile Sash & Woodwork, Inc.
503-238-6403; Fax: 503-238-0669
www.versatilesash.com
Portland, OR 97214

Designer & manufacturer of traditional sash, windows & doors: Douglas fir & most hardwoods; single glazed & insulated; true-divided lites; various muntin-bar designs; double-hung with weights & cords; historic window replication.
Write in No. 395

Vetter Windows & Doors
770-497-2527; Fax: 770-497-2229
www.vetterwindows.com
Norcross, GA 30071

Manufacturer of wood & clad-wood windows, doors & skylights: wide range of shapes, sizes & glazing options; simulated-divided lites & more.

Weather Shield's new Collections Line features wood windows and doors that blend old-world character with diverse finishes and hardware.

Weather Shield Mfg. Co.
800-477-6808; Fax: 715-748-6999
www.weathershield.com
Medford, WI 54451

Manufacturer of Custom Shield replacement windows: wood & aluminum-clad; individually built to fit existing window openings; "frame-within-a-frame" design allows for easy replacement; patio & entry doors.
Write in No. 1448

Woodstone Co.
802-722-9217; Fax: 802-722-9528
www.woodstone.com
Westminster, VT 05158

Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise-&-tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications.
Write in No. 8430

Woodstone custom fabricated this fanlite using traditional methods of wood joinery.

Yarrow Sash & Door Co.
204-586-2794; Fax: 204-582-9230
www.yarrow.mb.ca
Winnepeg, MB, Canada R2X 2T9

Custom designer & manufacturer of handcrafted wood doors & windows: historic replication; mortise-&-tenon joinery; all shapes & sizes; entry doors & screen & storm doors; in-swing French casement & double-hung windows; many species.
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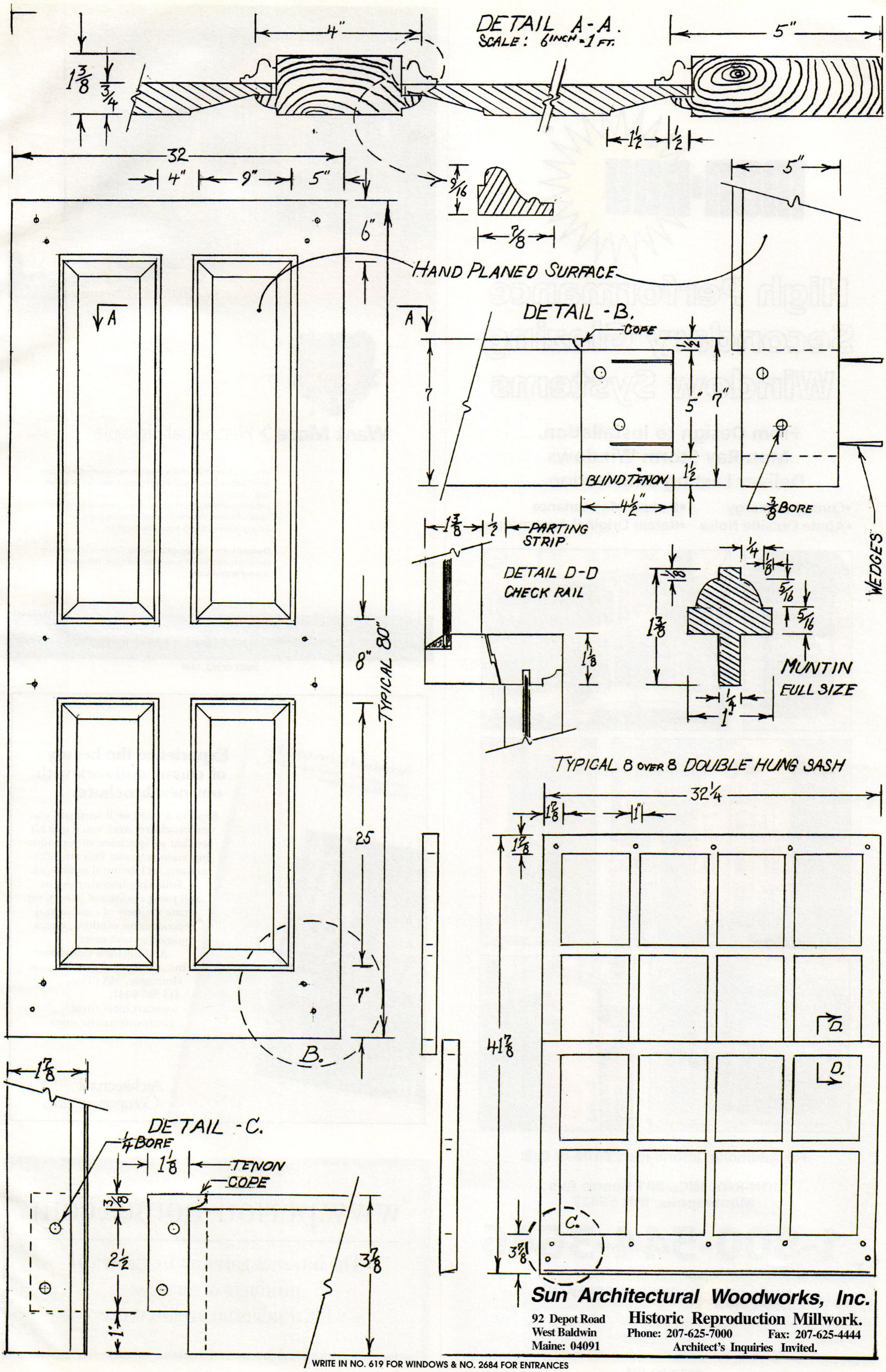

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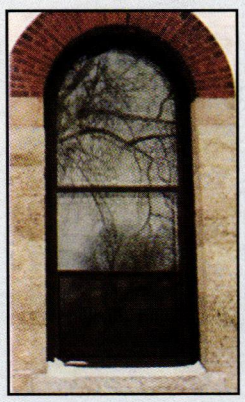
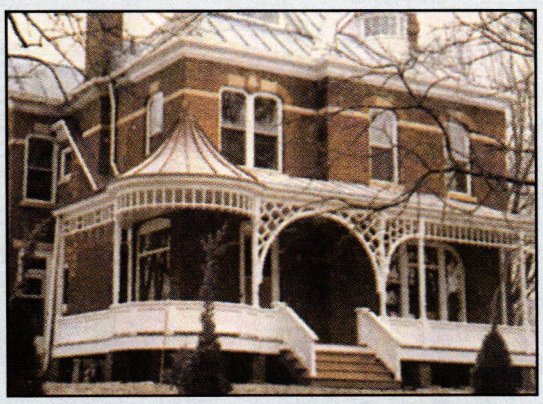
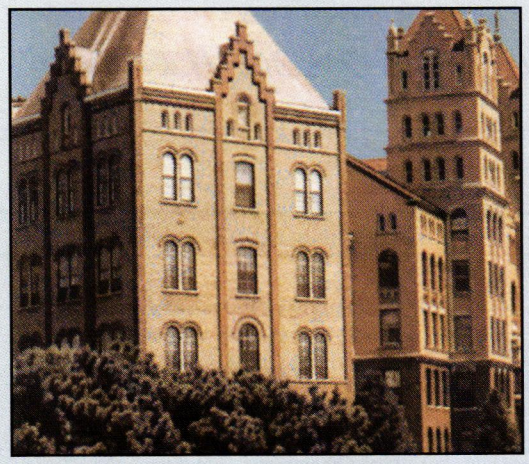
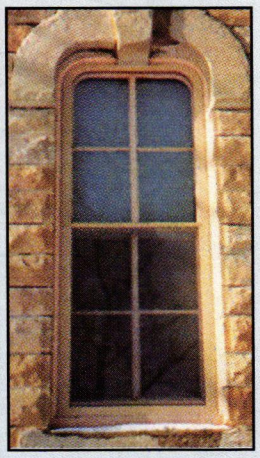
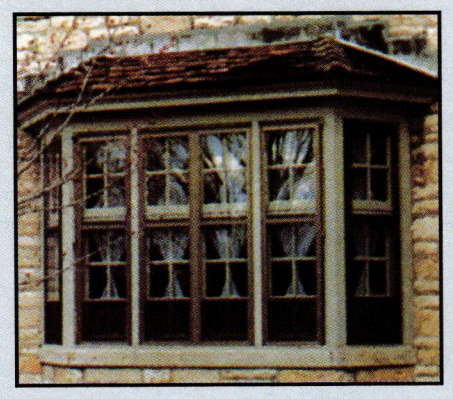
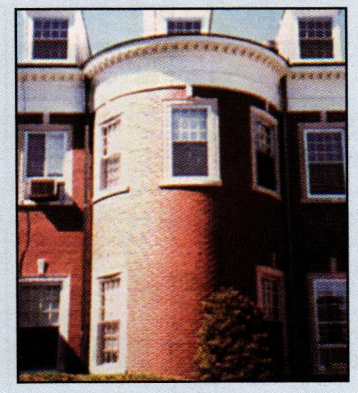

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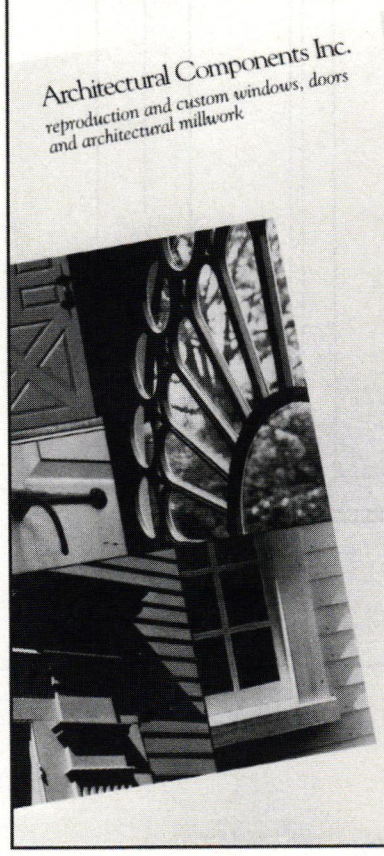

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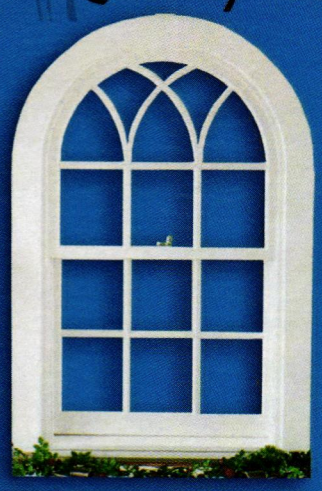
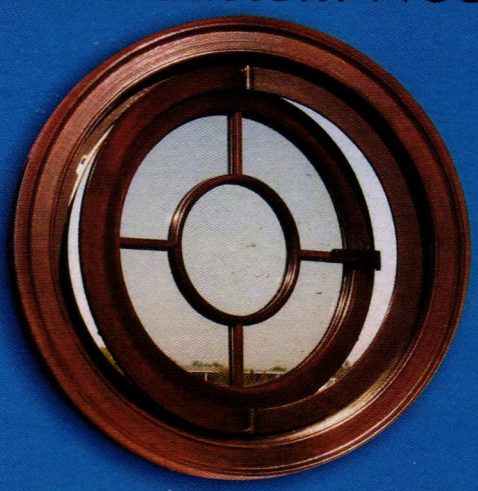

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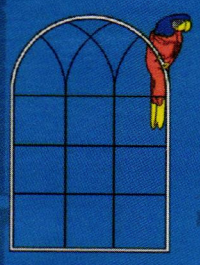

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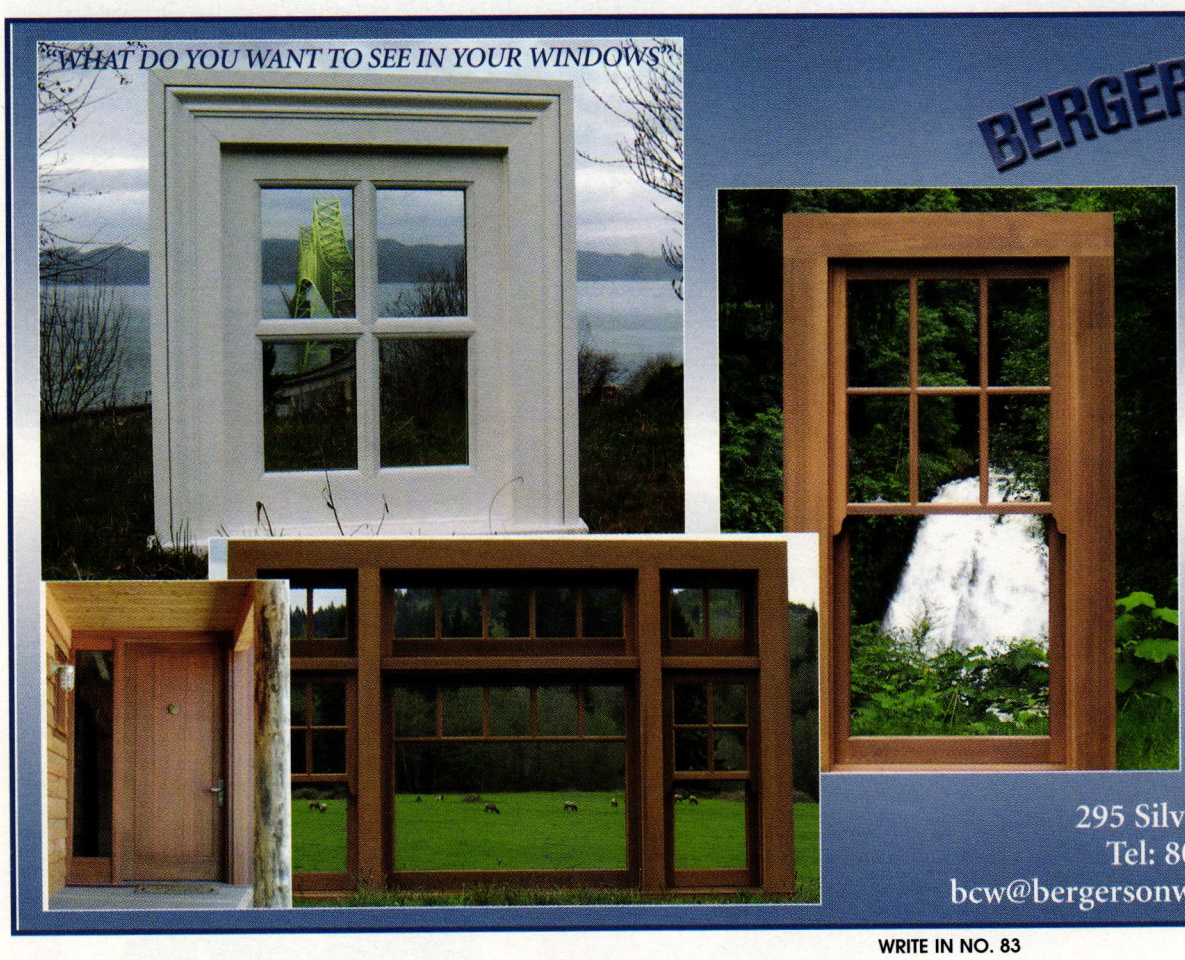

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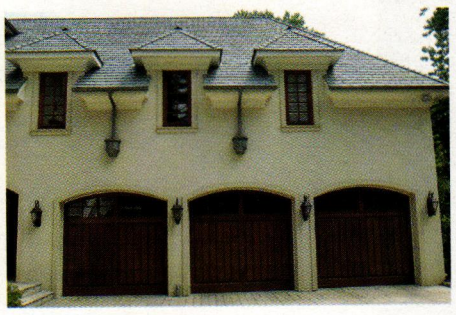
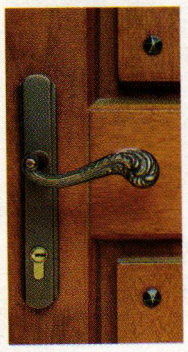
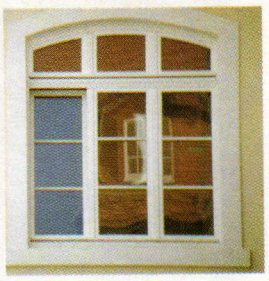

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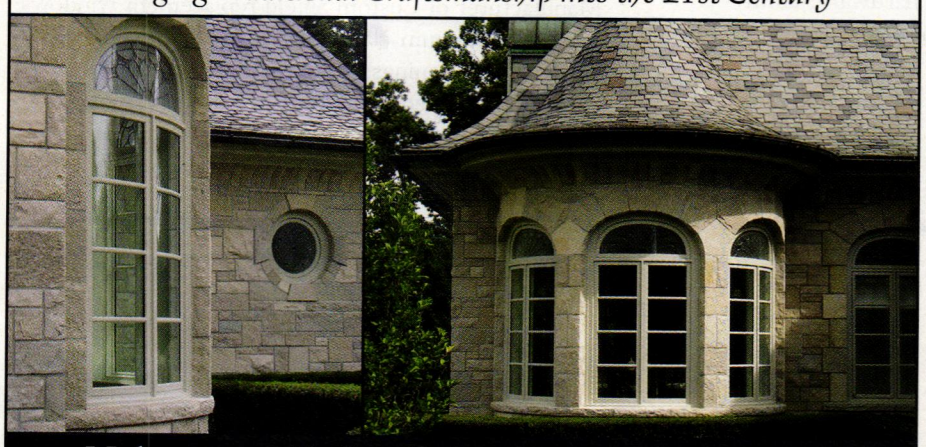

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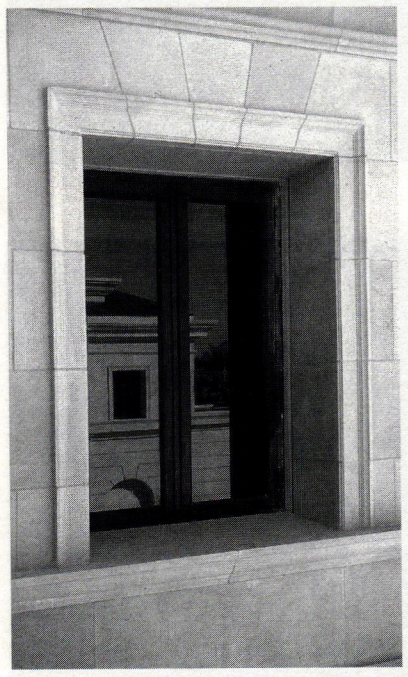

This cast-bronze window, model #DW027 from Historical Arts & Casting, comes in two sizes, 4 ft.-4½ in. x 3 ft. and 2 ft.-10½ in. x 2½ ft.

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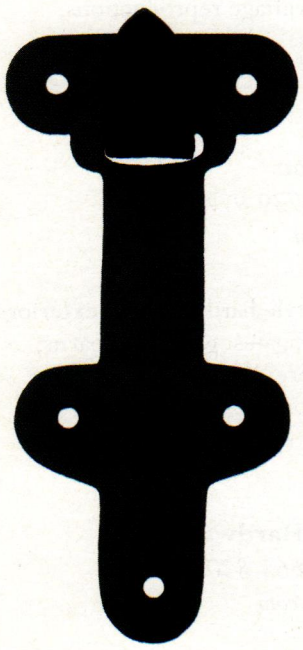

These period-style storm-window hangers were custom made by Old Smithy Shop; they are available in flush and offset styles.

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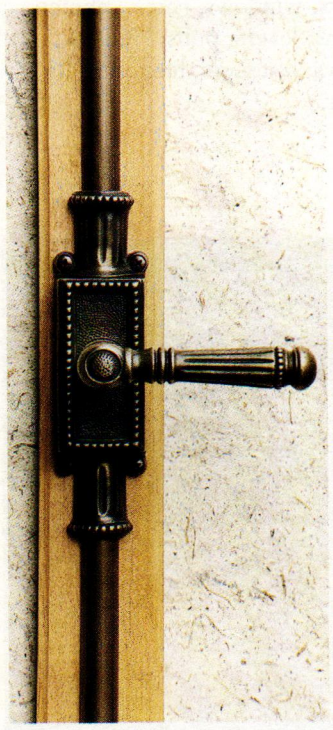

Patten Design supplies hand-carved architectural hardware, including this cremone bolt.

Patten Design
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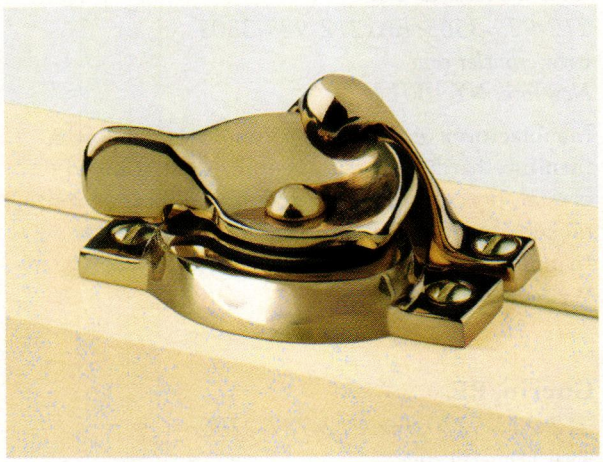
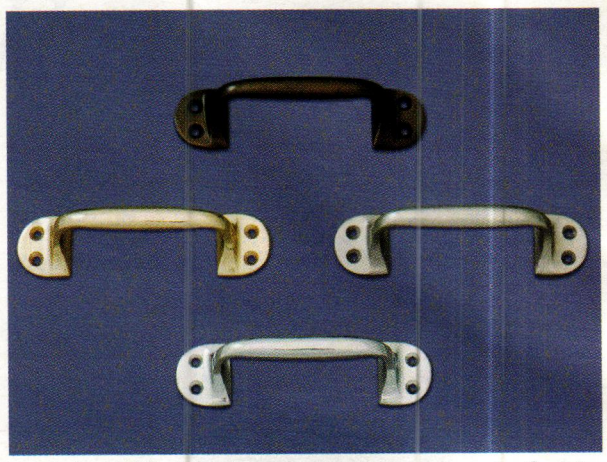


This sash lock, model #7762 from Rejuvenation, is available in six finishes, including lacquered brass.



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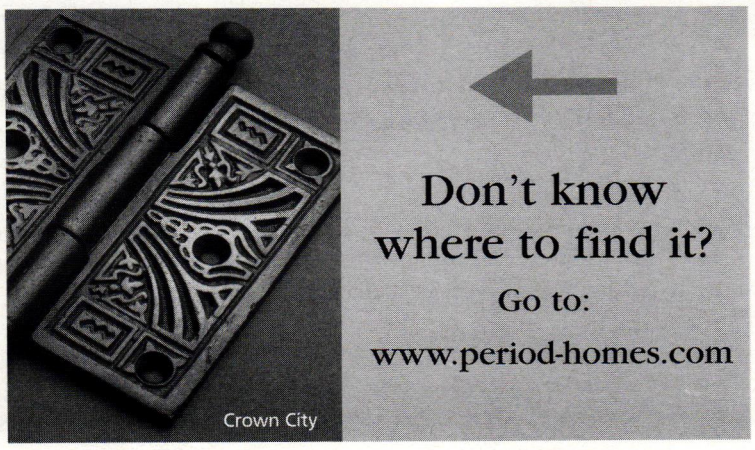

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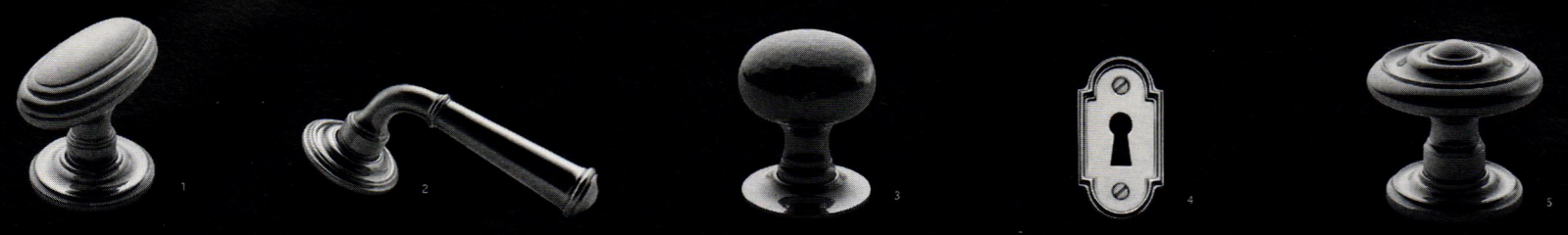

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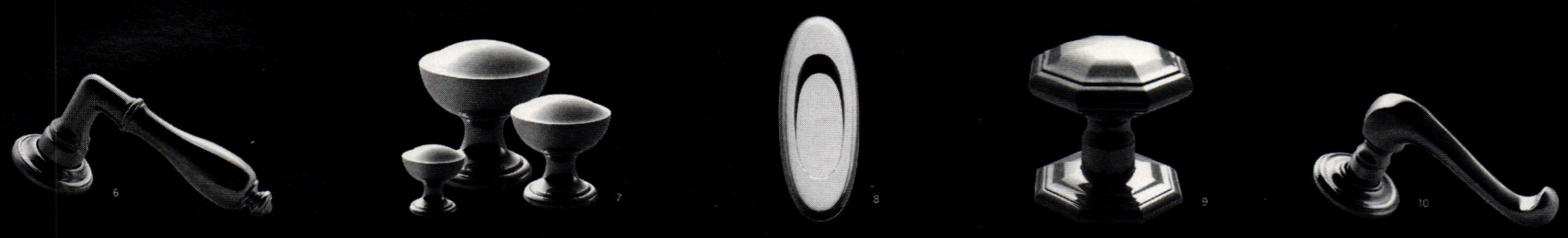

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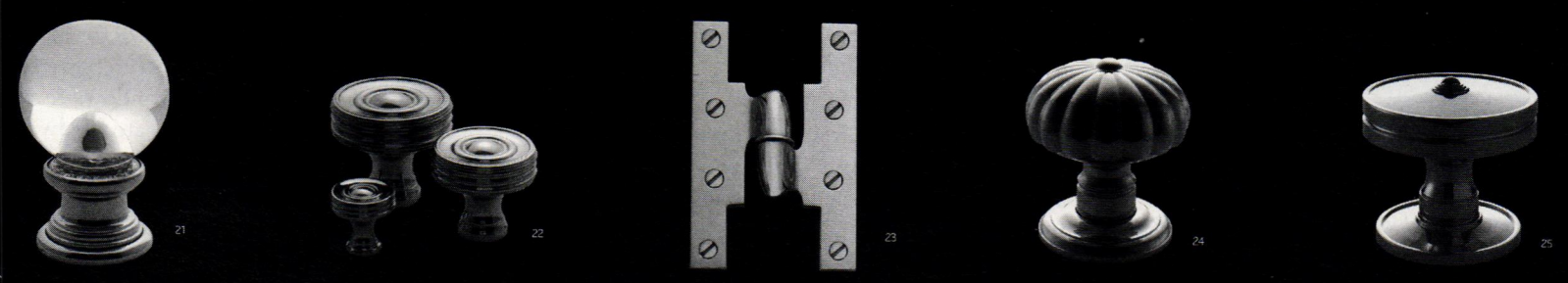

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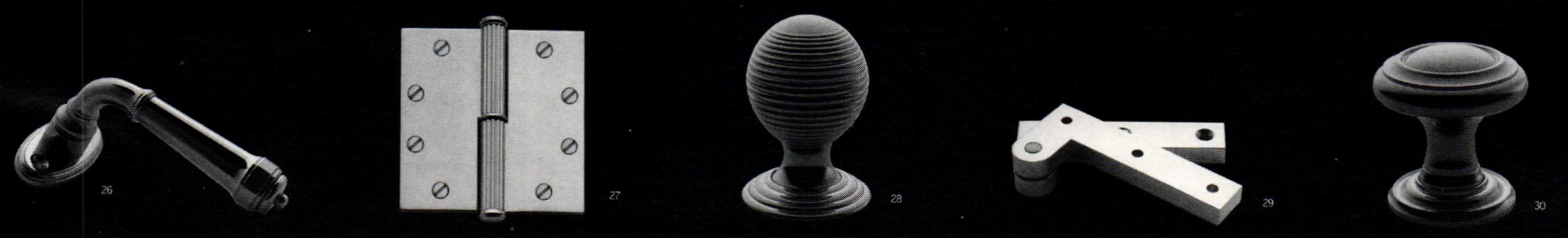

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Allied Window manufactured this custom-colored Magnetic One Lite storm window for a residence in Cincinnati, OH.

Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.invisiblestorms.com
Cincinnati, OH 45241

Manufacturer of "invisible" aluminum storm windows: storm/screen combo, round top, curved/bent & custom shapes; mechanical, magnetic & sliding lift-out fastenings; acrylic, lexan, UV-resistant, standard, tempered & low-E glass.
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www.cityproof.com
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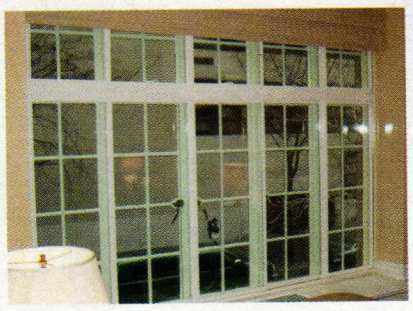

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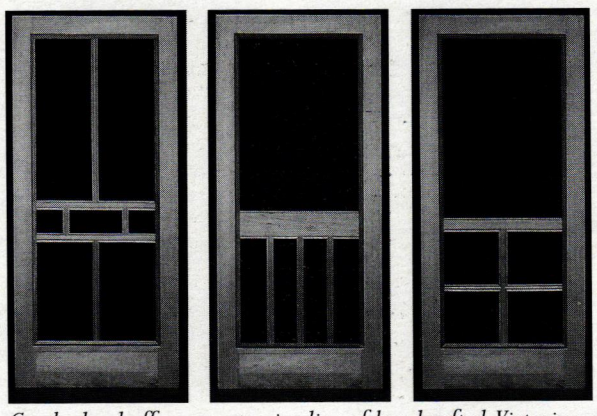

Cumberland offers an extensive line of handcrafted Victorian and traditional screen and storm doors in Spanish cedar.

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www.cumberlandwoodcraft.com
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Manufacturer & distributor of handcrafted millwork & ornament: Spanish cedar, poplar & mahogany; licensee of the Victorian Society in America for wood trim; columns, screens & storms, trim, balustrades, cornices & porch parts.
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www.stormwindows.com
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Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: automatically conforms to opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options; easy installation.
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Interior glass windows from Innerglass are designed to be mounted inside the stops of primary windows, eliminating drafts and condensation problems.

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www.sundorco.com
Newton, KS 67114

Manufacturer of tall & odd-size doors & complete custom entrance systems: sidelites, transoms, non-finger-joint frames & solid-white oak sills; custom glass; wood screen & storm doors; replication & new construction; shutters.
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The Wood Factory
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111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding, garden specialties & more.
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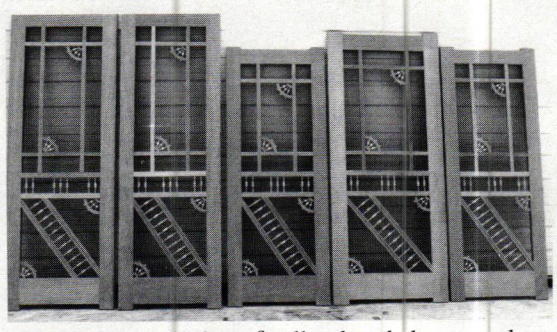

The Wood Factory's line of millwork includes screen doors in a variety of sizes.

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856-910-1887; Fax: 856-910-1884
www.victorianaeast.com
Merchantville, NJ 08109

Manufacturer & restorer of Victorian wood elements: benches, custom lattice, porch parts & garage doors; screen & storm doors & windows & screen/storm combinations; mailboxes, gate hardware, balustrades & railings.
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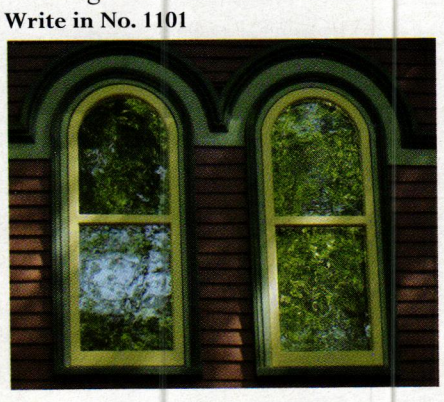

These vintage-style storm windows were manufactured by Victoriana East.

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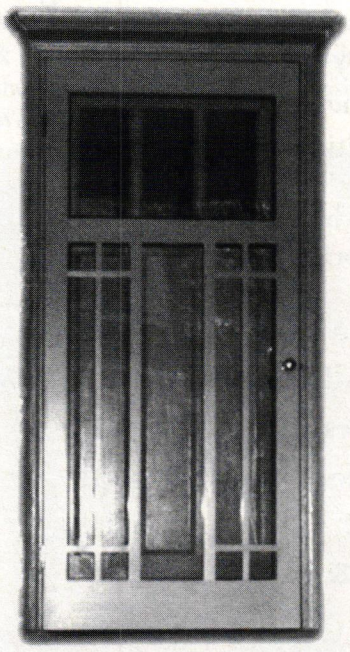

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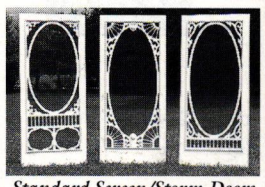

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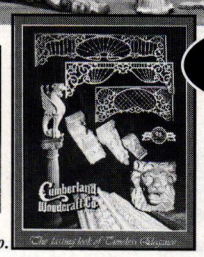

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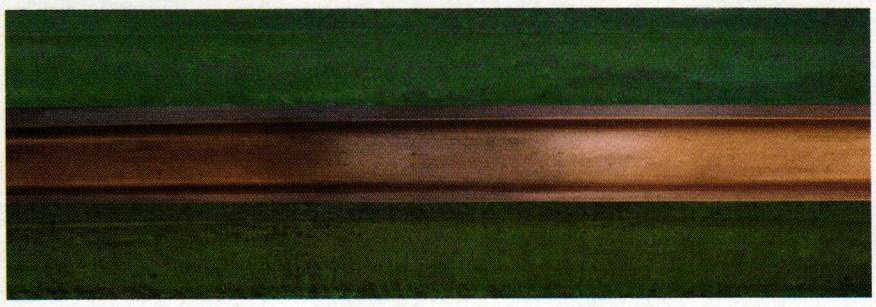

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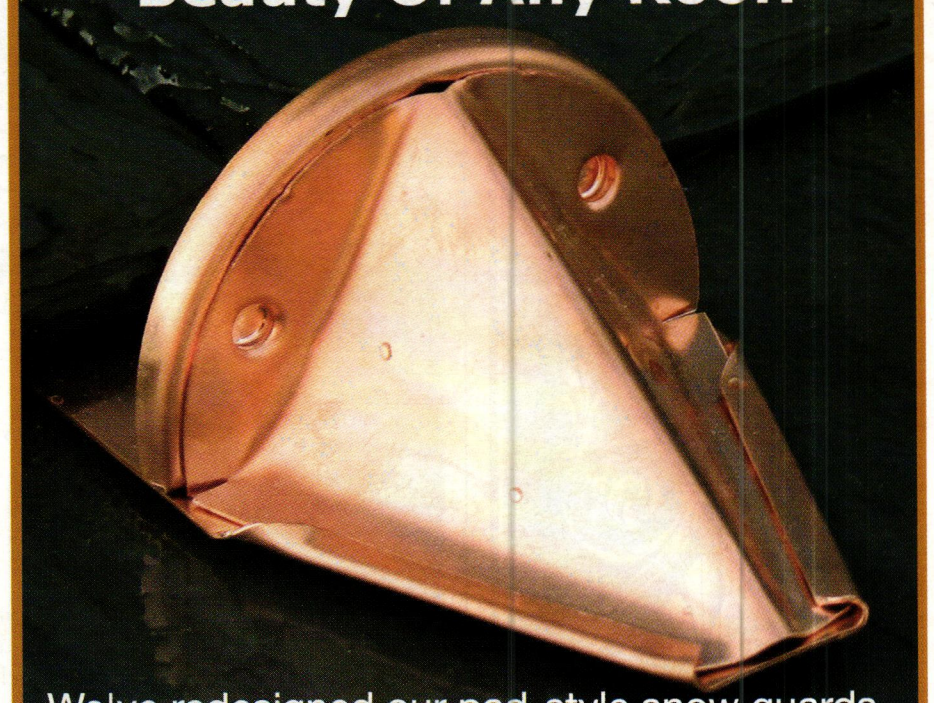

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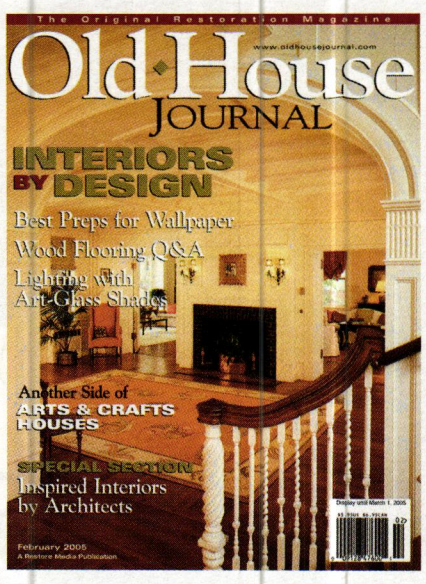

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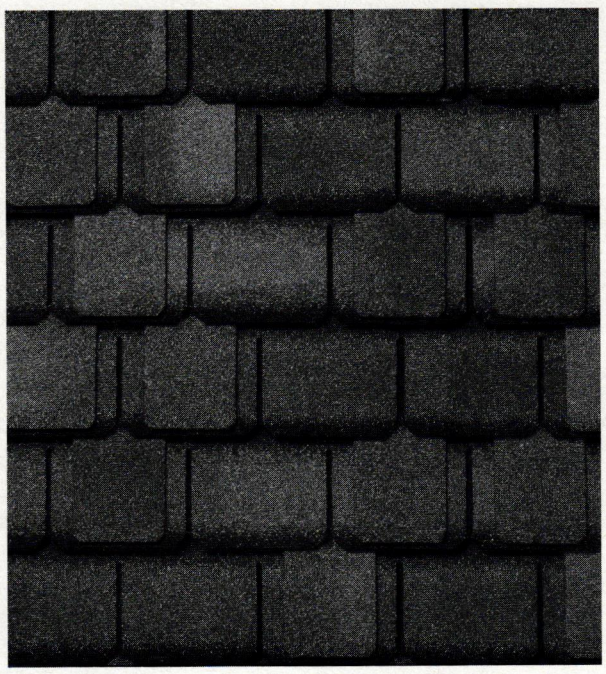

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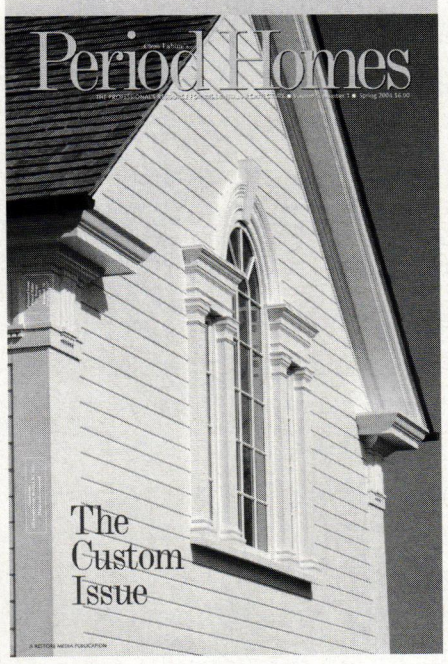

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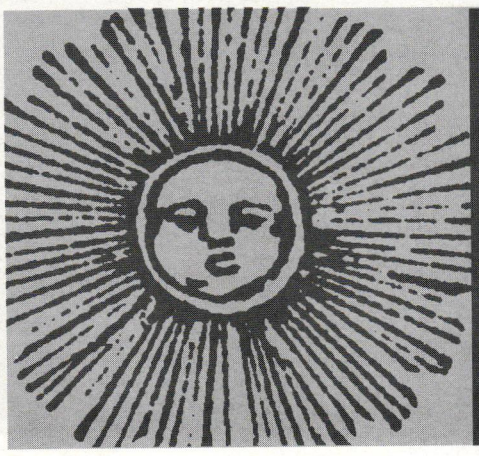

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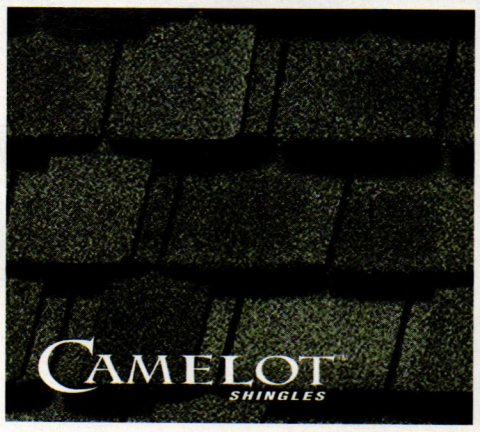

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The roof of this residence in Groveland, FL, is a three-color blend of Spanish tile from Ludowici.

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; cresting, finials, cornices, cupolas, domes, steeples & snowguards; ornamental ceilings; many metals.
Write in No. 8300

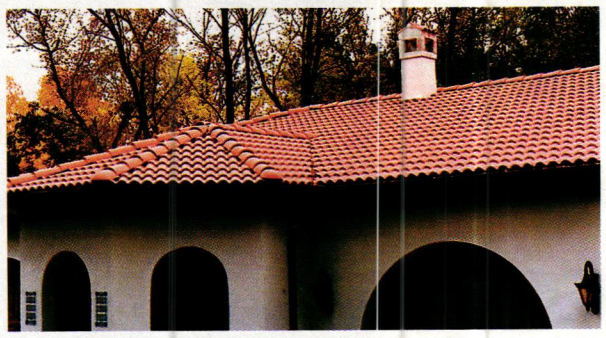
Tile Roofs provided the salvaged clay tile for this roof.

Tile Roofs, Inc.
888-708-TILE; Fax: 708-479-7865
www.tileroofs.com
Frankfort, IL 60423

Supplier & installer of new & salvaged clay tile & slate roofing: matches existing roofing for historic properties; tile-roof repair contracting; restoration services; clay, terra cotta, concrete & fiber cement.
Write in No. 4570

Vande Hey Raleigh Architectural Roof Tile
800-236-8453; Fax: 920-766-0776
www.vrmtile.com
Little Chute, WI 54140

Manufacturer of roof tile: standard & custom colors & surfaces; 9 styles; lightweight line; cold-climate tile experts; installation services; 50-year warranty.
Write in No. 2840



Vande Hey Raleigh's dark-red concrete tile complements this Spanish-style residence.

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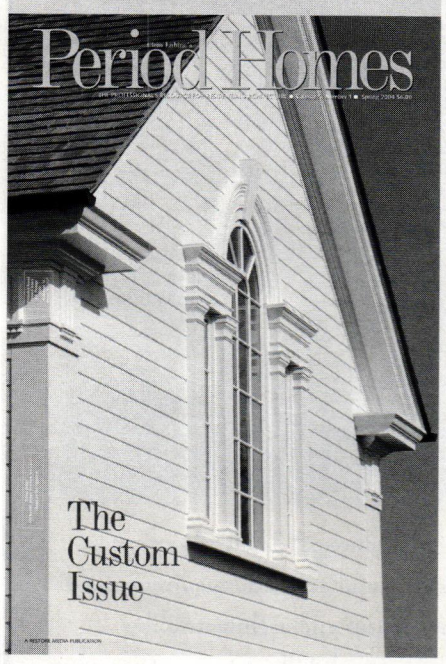

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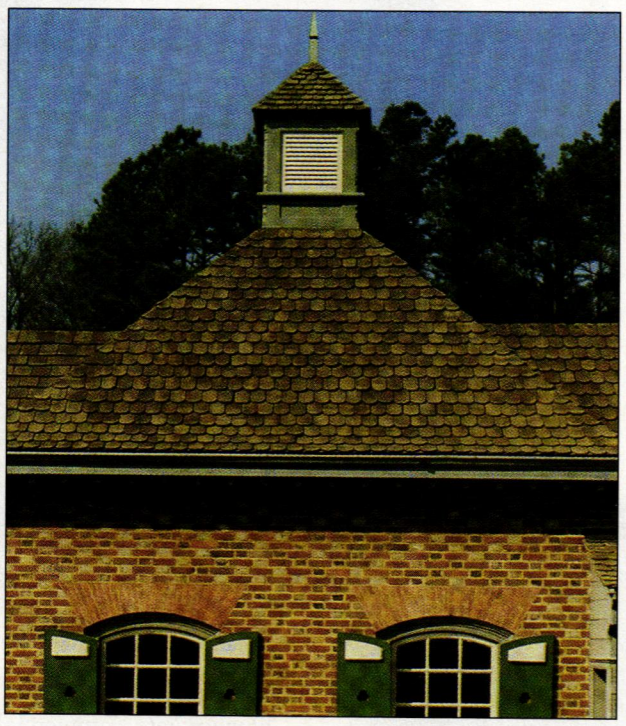

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Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9807.

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360-276-4122; Fax: 260-276-4290
P.O. Box 208
Moclips, WA 98562

Manufacturer of cedar roofing: historically accurate shakes & shingles; more than 30 years of experience.
Write in No. 1449

These western red cedar roof shakes from Bear Creek Lumber were installed on the roof of a house in Montana.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & lap & novelty siding.
Write in No. 521

CCR, Inc.
386-487-1025; Fax: 386-719-6797
www.endureed.com
Lake City, FL 32025

Supplier & installer of thatch roofing.
Write in No. 1495

Cedar Shake & Shingle Bureau
604-820-7700; Fax: 604-820-0266
www.cedarbureau.org
Sumas, WA 98295

Trade association: literature, design & application data for cedar roofing & siding; information on pressure-impregnation for preservative & fire-retardant-treated materials & 20- to 25-year limited warranty.
Write in No. 1458

A Cedar Shake & Shingle Bureau member provided the cedar roofing for this house; the shakes are lightweight and have a high insulation value.

GAF Materials Corp.
973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470

Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; Slateline imitation-slate shingle; Country Mansion shingle with natural-stone or slate look; metal roofing.
Write in No. 1179

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1-877-7-THATCH

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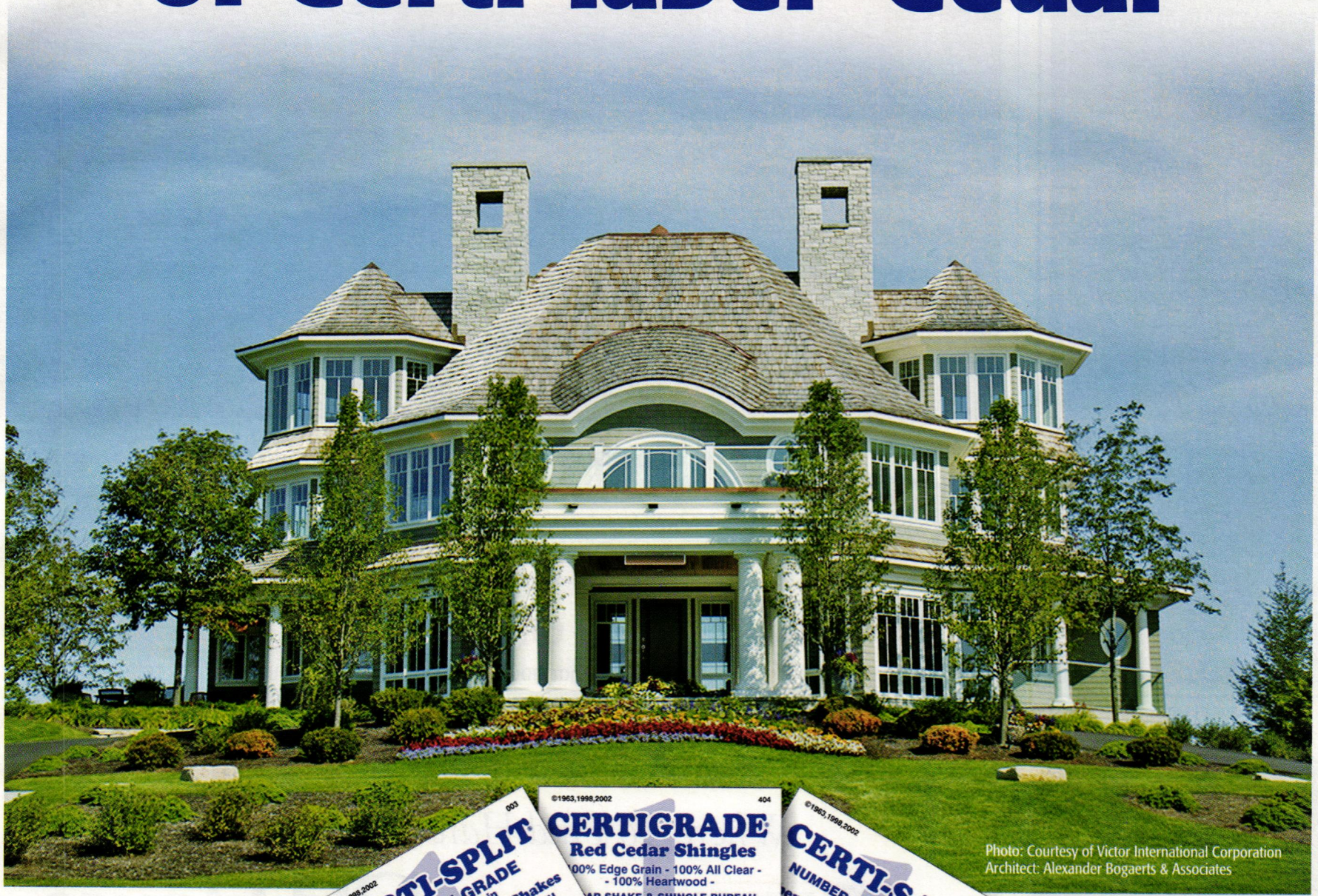

Photo: Courtesy of Victor International Corporation
Architect: Alexander Bogaerts & Associates

Photo: Gavin Spooner

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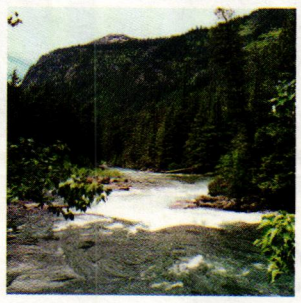

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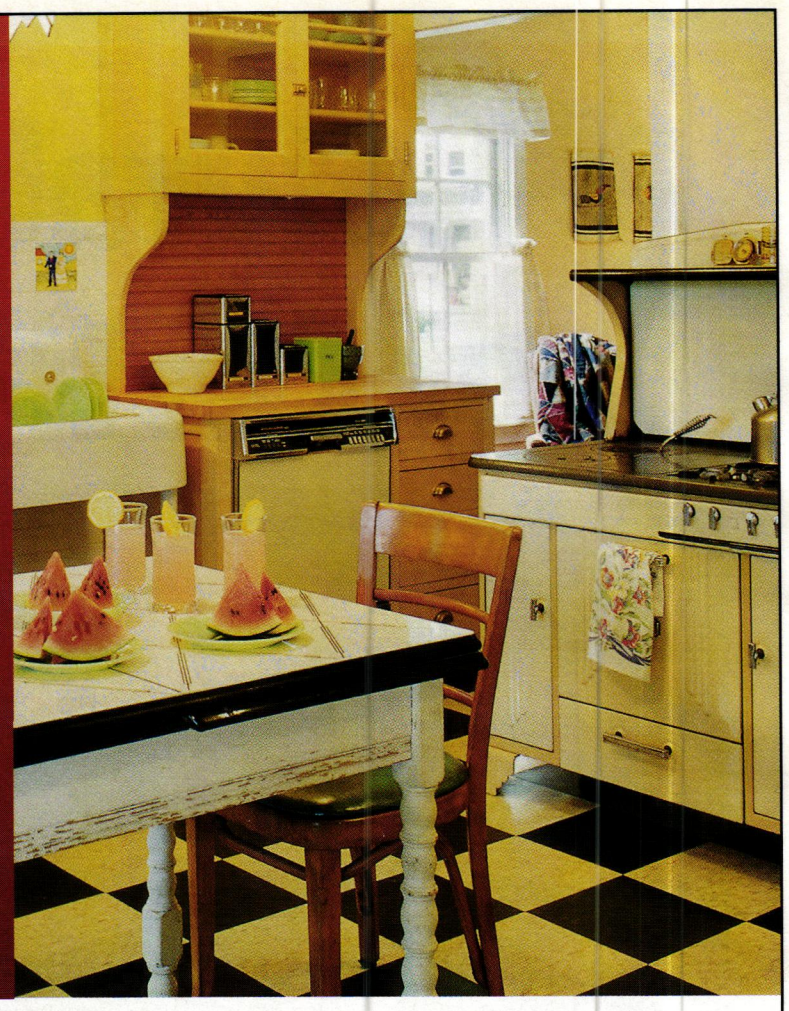

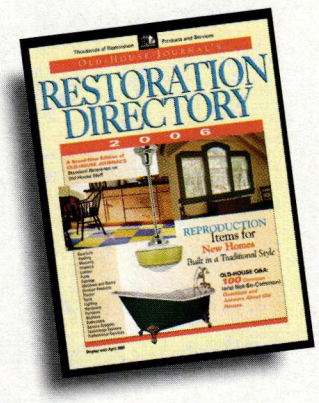

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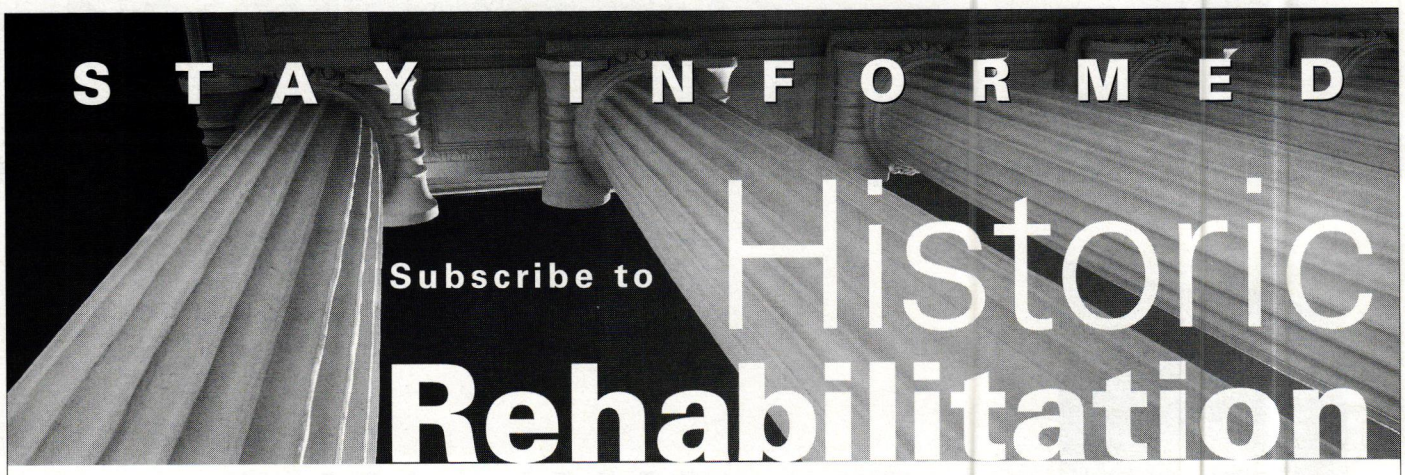

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www.cjmetals.com
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Manufacturer & distributor of handcrafted copper ridge caps, cupolas, finials, vents, gutter systems, chimney caps & pots, weathervanes, copper finishing products & more: custom; copper & lead-coated copper; online catalog.
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800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.
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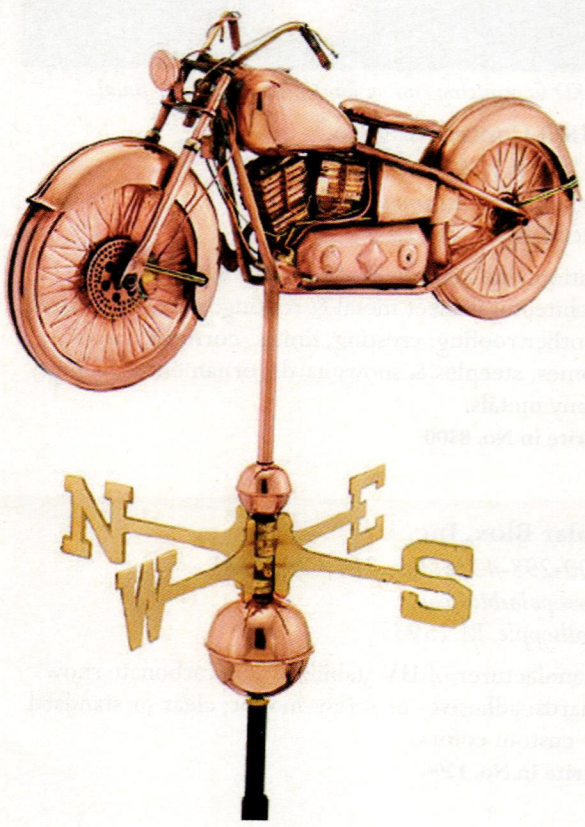

This copper motorcycle weathervane is available from Custom Home Accessories with an antique- or polished-copper patina.

Directions for Home & Garden
866-428-7652; Fax: 203-748-4875
www.directionshg.com
Danbury, CT 06810

Manufacturer of handcrafted weathervanes & cupolas: full-bodied weathervanes in copper; wood & vinyl windowed & louvered cupolas; finials, leader heads & gazebos; sundials & mailboxes; installations.
Write in No. 1216

EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
Write in No. 588

EJMcopper fabricated this ball-and-spike finial in copper.

Florentine Craftsmen, Inc.
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www.florentinecraftsmen.com
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Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
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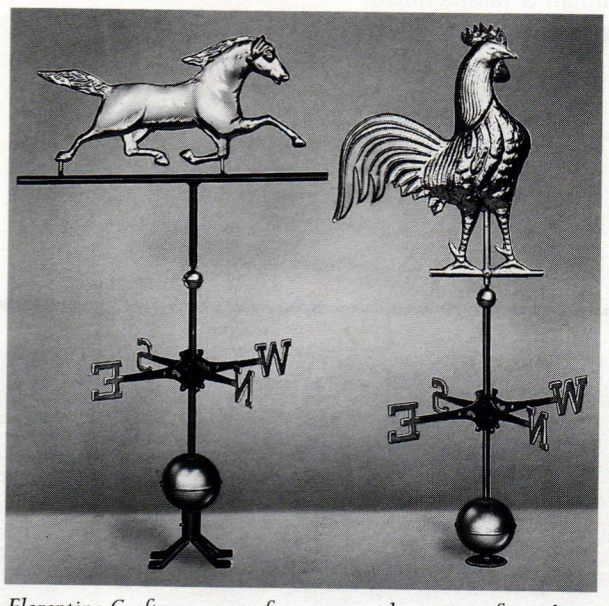

Florentine Craftsmen manufactures a wide variety of weathervanes, including these designs.

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Fabricator of copper sheet-metal roofing & ornament: horizontal-radius curved gutters, gutter hardware, stampings, gargoyles, leader heads, weathervanes, finials, cupolas, smooth downspout elbows, patented copper shingles & more.
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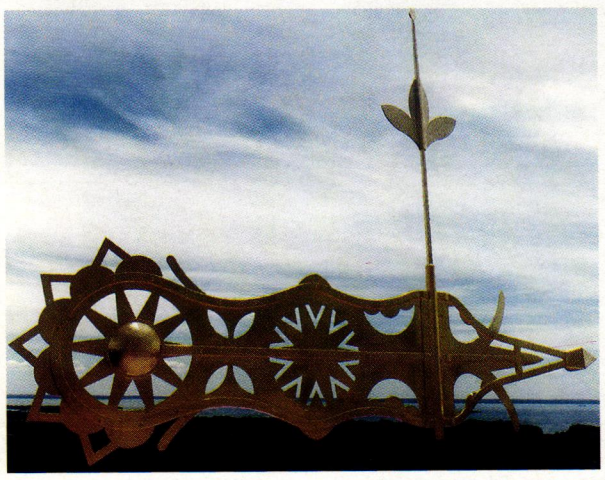

This ornamental weathervane was designed and fabricated by Kenneth Lynch & Sons.

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NIKO Contracting custom fabricated this copper finial.

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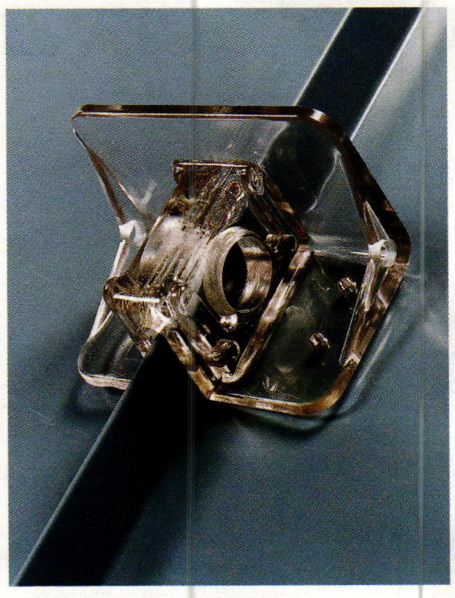

Snowguards from Polar Blox are manufactured in UV-stabilized polycarbonate and are available in a variety of colors.

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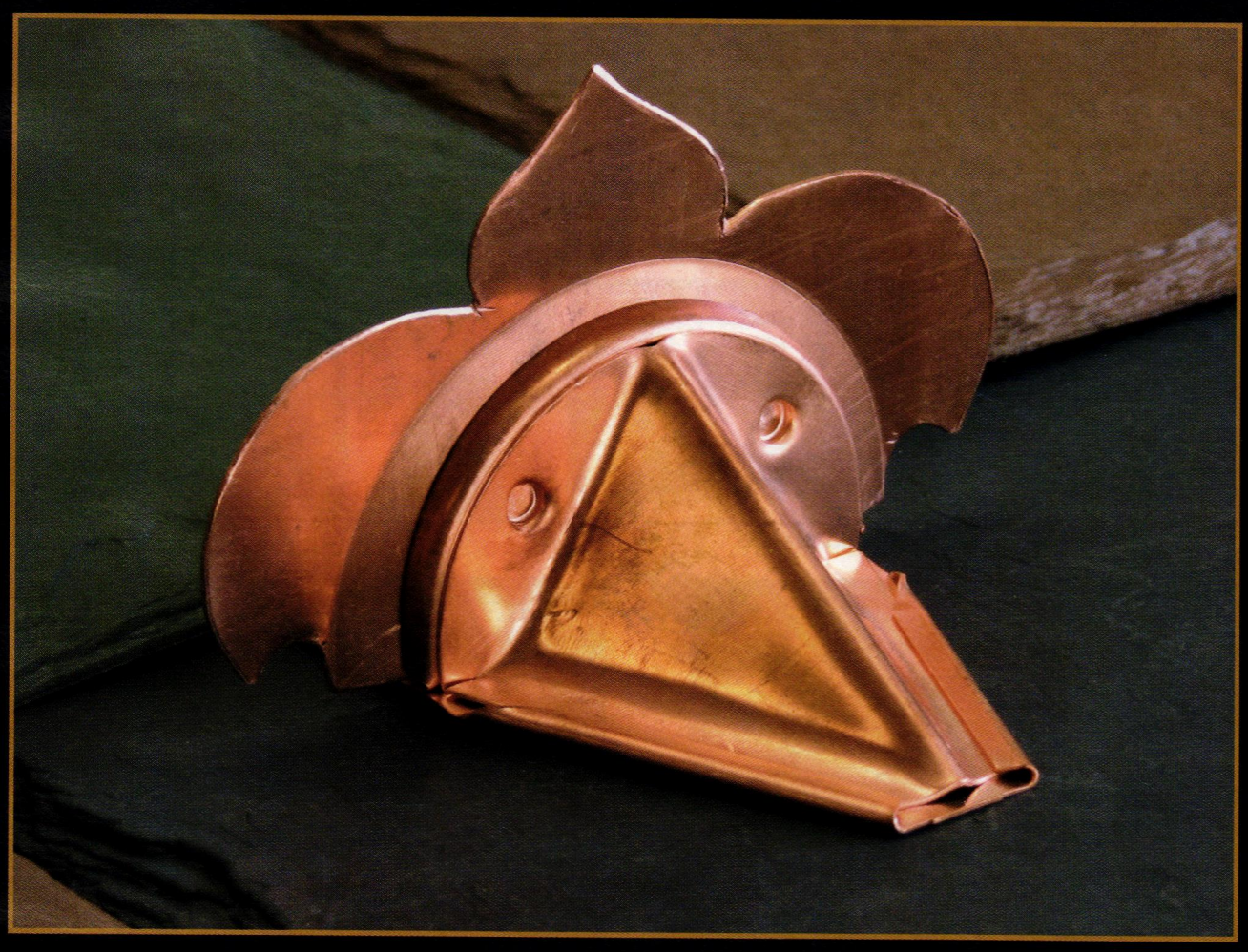

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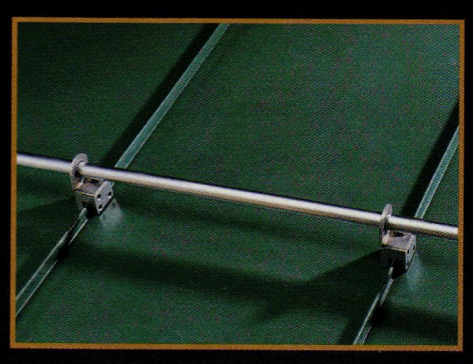

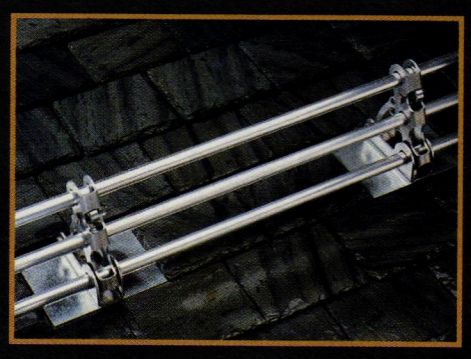

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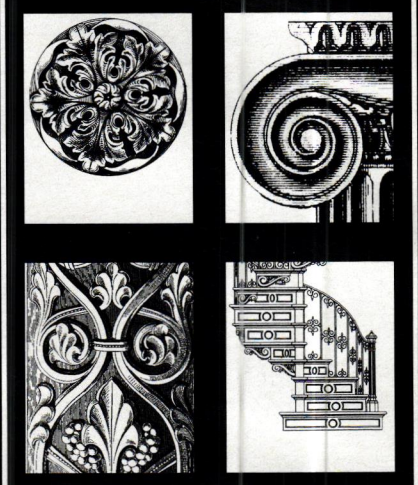

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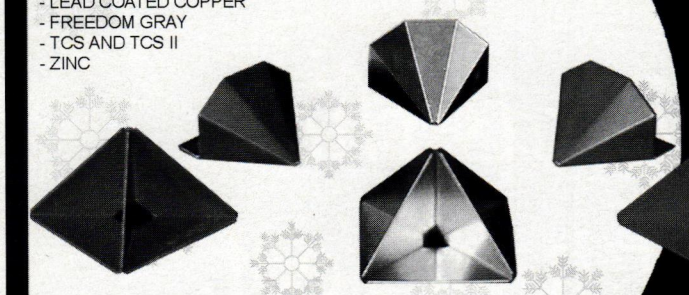

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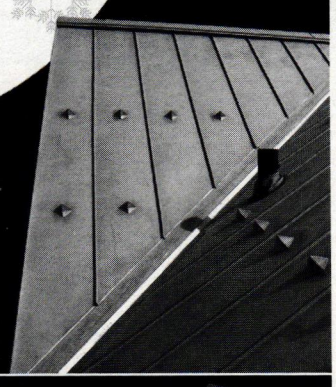

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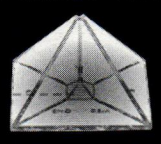

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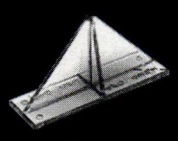

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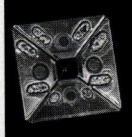

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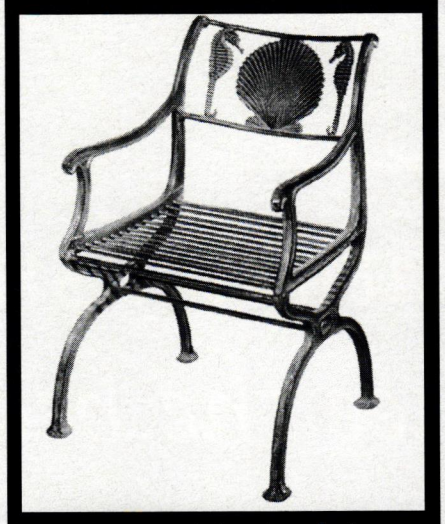

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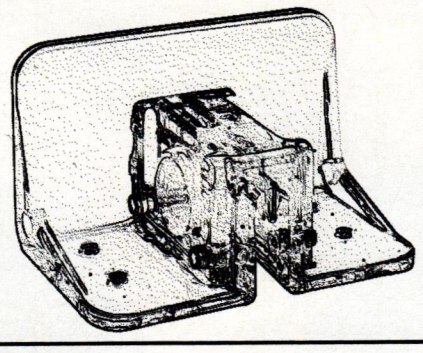

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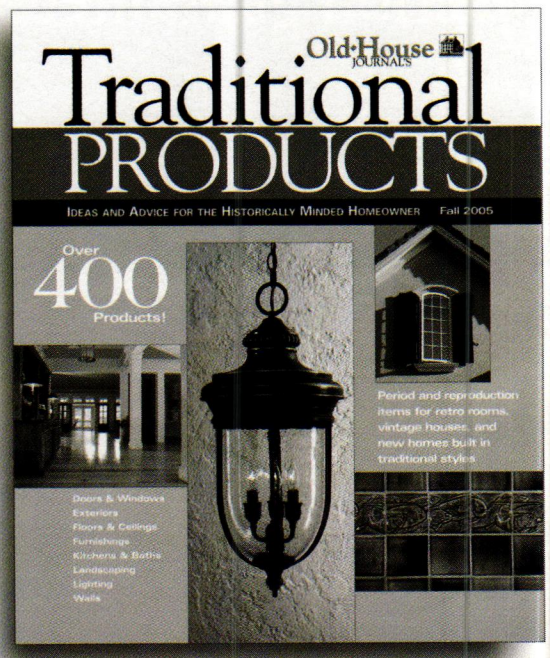

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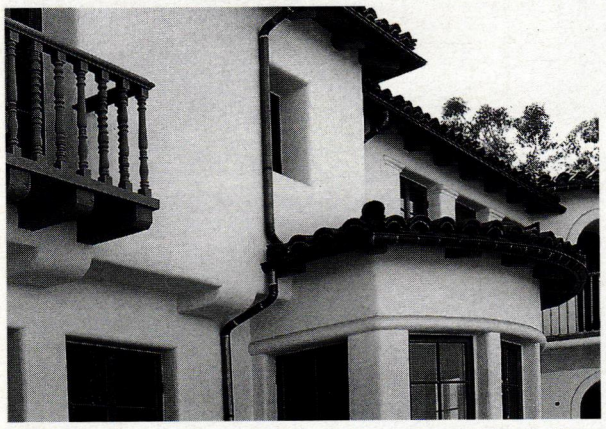

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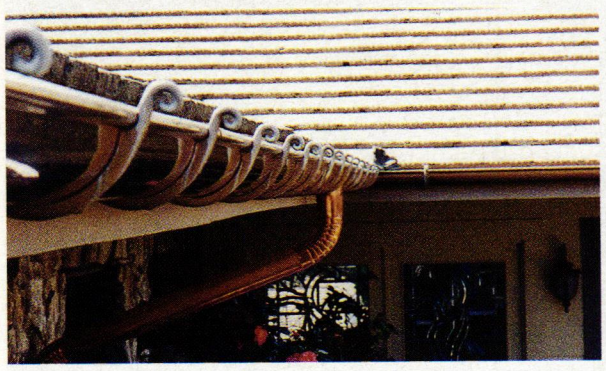

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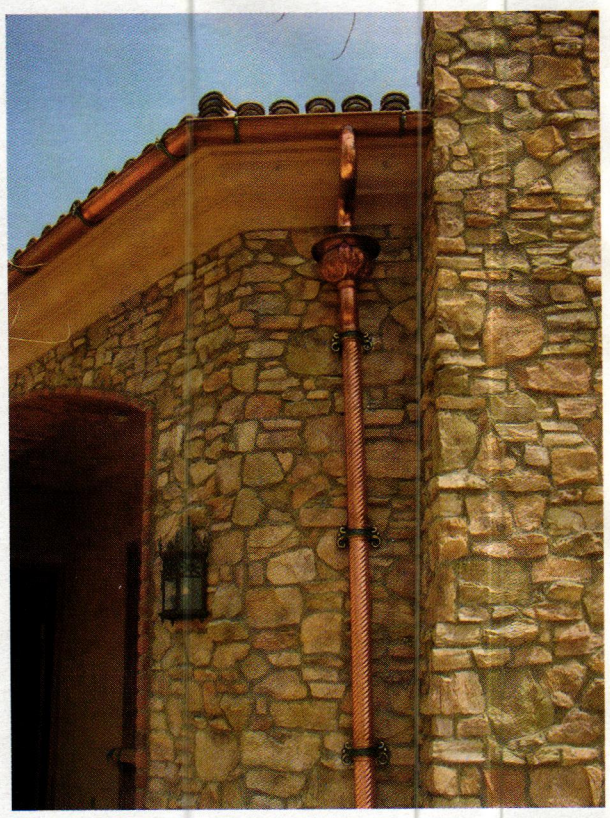

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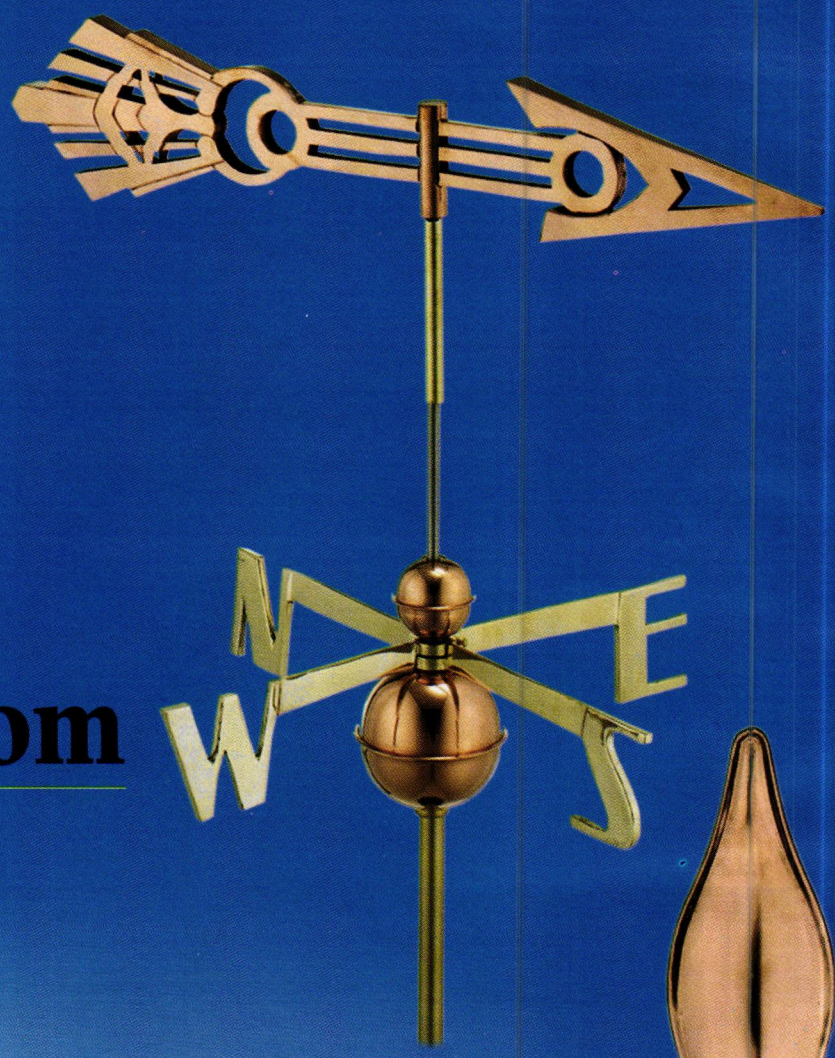

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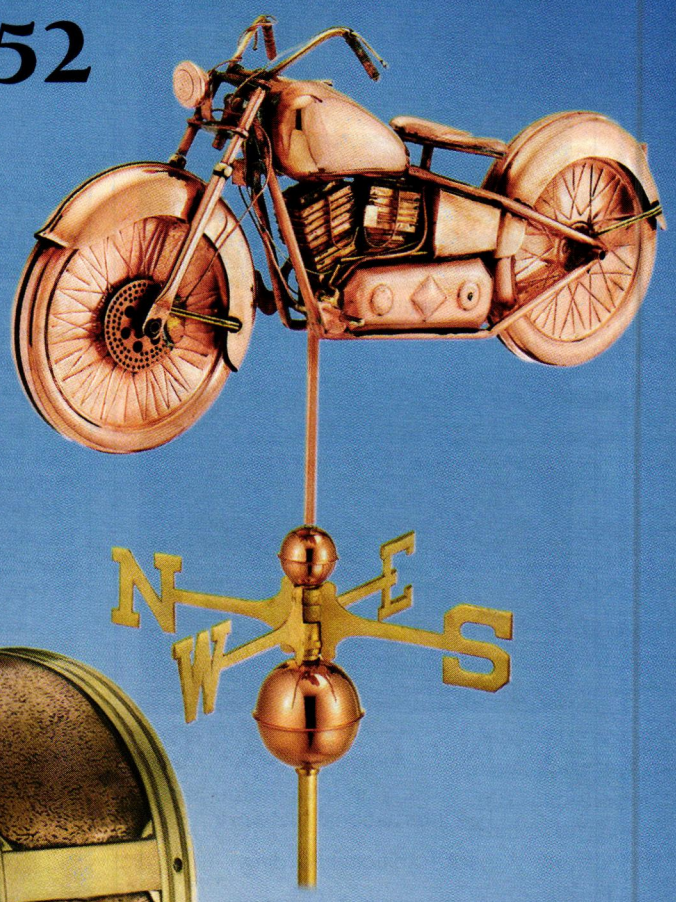

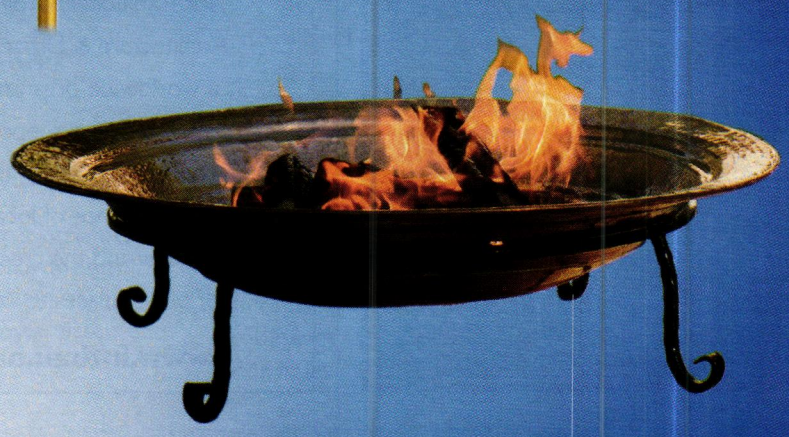

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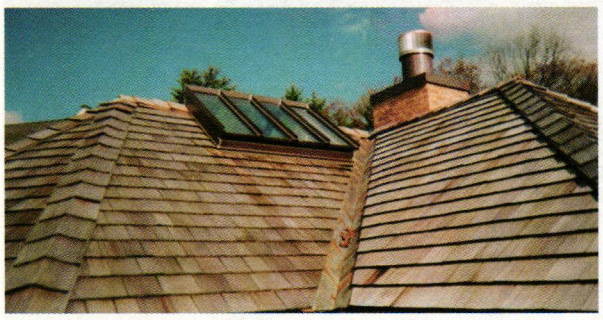

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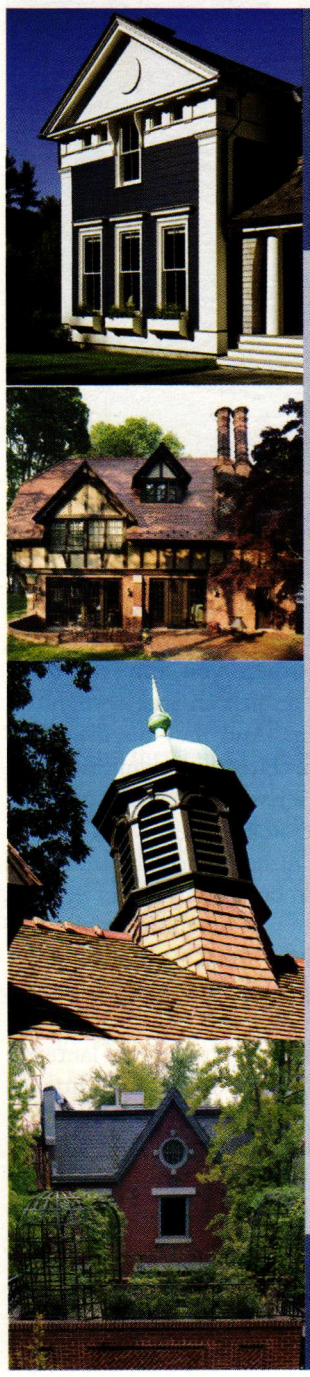

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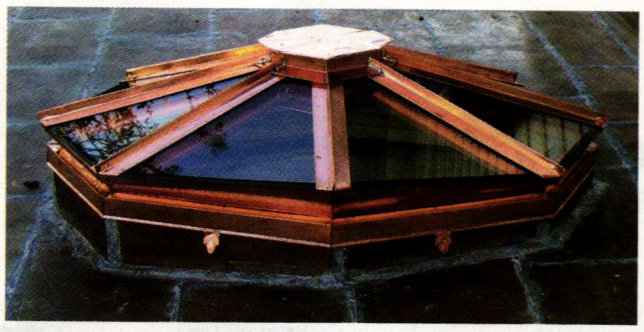

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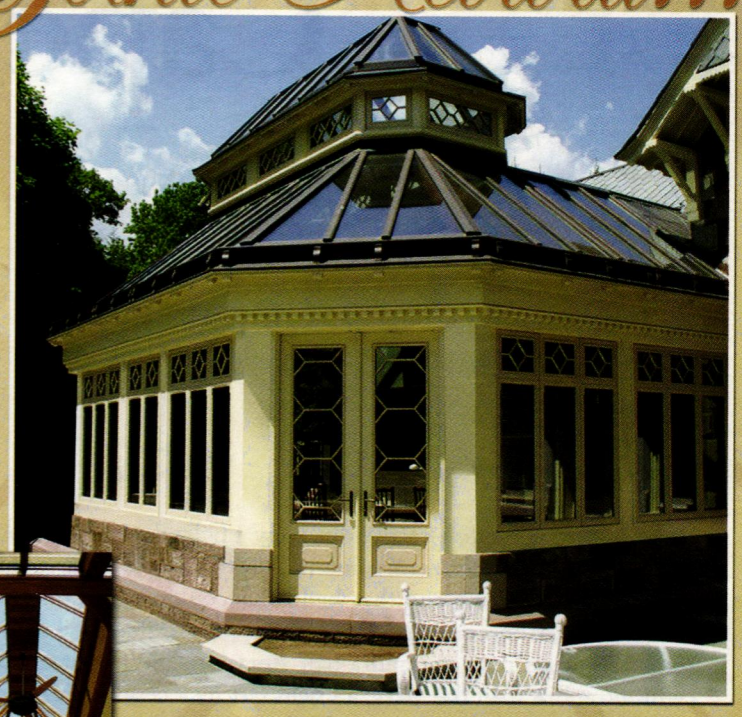

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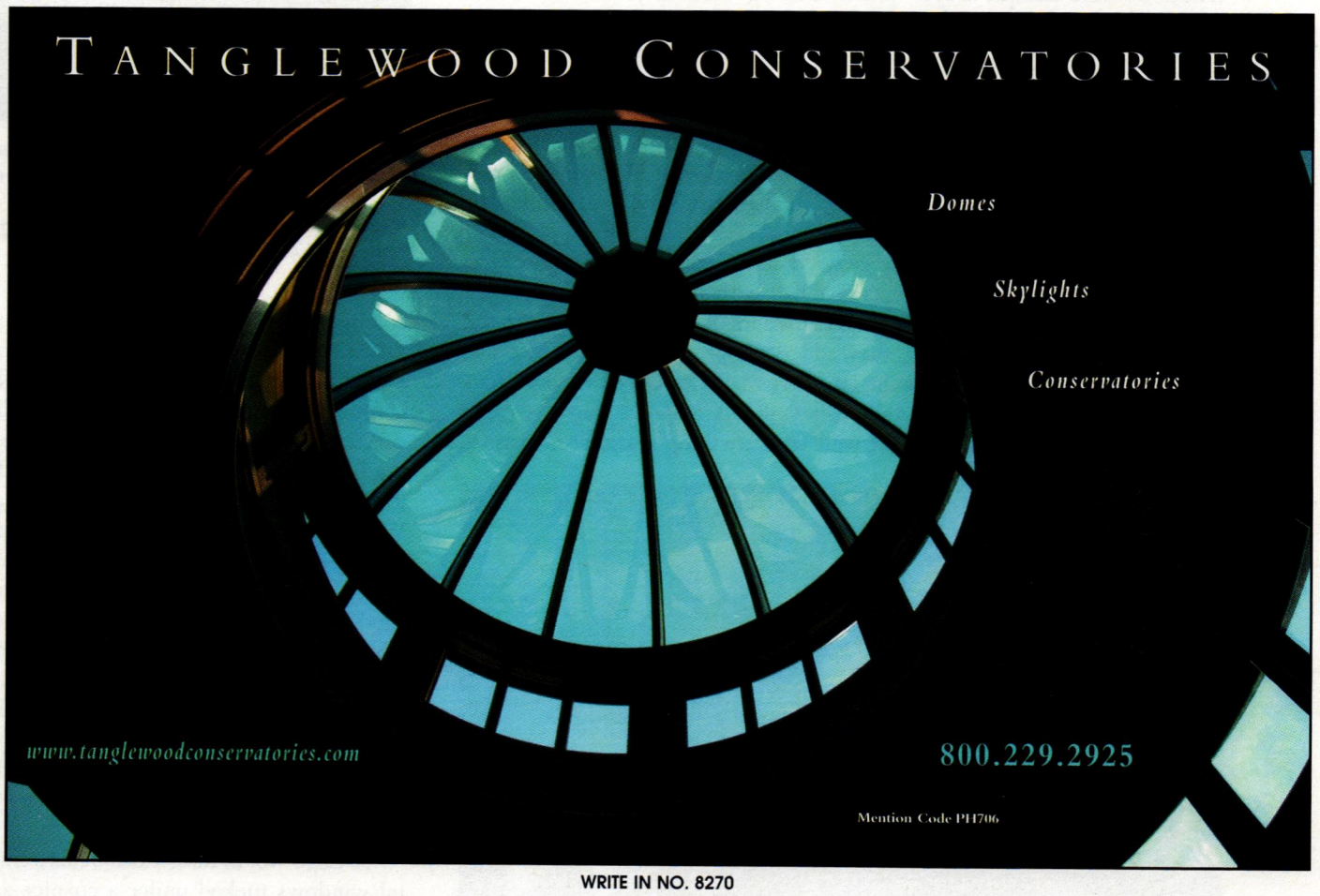

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Cape Crusader

The Cape Cod Cottage
by William Morgan
Princeton Architectural Press, New York, NY; 2006
95 pp.; softcover; 75 b&w illustrations; $24.95
ISBN 1-5689-8575-4

Reviewed by Eve M. Kahn

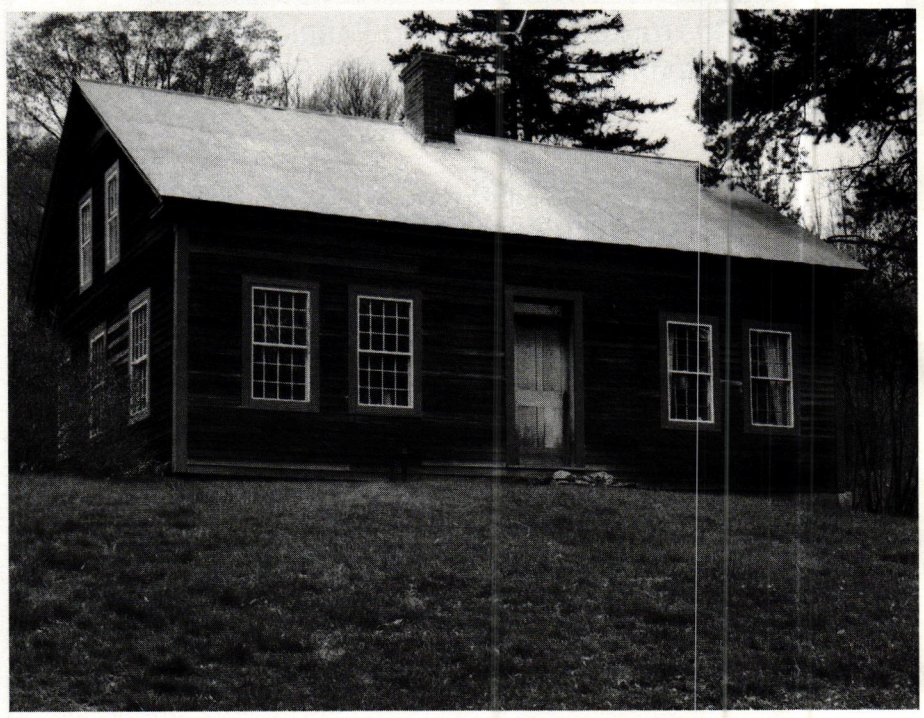
The first English settlers in New England tried to transplant late-Medieval architecture, but it didn't thrive; tall, narrow houses with half-timbering and thatched roofs couldn't fend off North American winters. Consequently, the colonists started shingling their homes and didn't venture past one-and-a-half stories tall. Without a basement and with no more than five bays, all held fast by a central chimneystack, "the transported English house evolved into the functional, wind-cheating house we call the Cape Cod cottage," writes Rhode Island-based historian/photographer William Morgan in *The Cape Cod Cottage*.

His slim book about Capes is as economical, efficient and useful as the houses themselves. Morgan packs a detailed chronology and aesthetic insights into a 15-page introductory essay, then devotes the rest of the study to crisply reproduced recent photographs, which convey the surprising versatility of a seemingly limited architectural form.

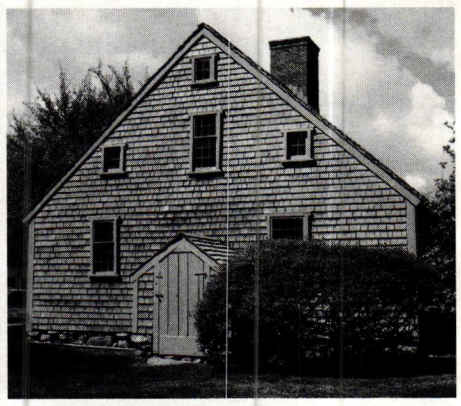
Children, he explains, will outline a kind of Cape when asked to draw a house: gable, chimney, central doorway flanked by windows. Morgan calls Capes "fundamental, iconic, and enduring" as well as "humble and ubiquitous" and "the nearly perfect house." Viewed from the front, they seem to consist of two-thirds shingled roof and one-third shingled – or, more rarely, clapboarded – wall. Windows often extend to the cornice line to maximize sunlight in the low-ceilinged ground-floor rooms. On the exteriors, high-relief window trim casts lively shadows. The trim protrudes because antique Capes' plank shells are usually just a few inches thick, even when plastered, papered or insulated with seaweed.

Roofs are sometimes bowed, and Morgan acknowledges that no one is sure how that tradition started. Carpenters historically doubled as boat builders, and perhaps they carved curved trusses in imitation of ships' hulls, while adding a few inches of attic headroom. Or maybe English immigrant builders and their descendants retained what Morgan describes as "a memory of English cruck framing, that is, employing naturally bent trees in house building."

Living space was traditionally cozy. "The upstairs sleeping space was reached by way of a miniscule entrance hall with steep stairs that hugged the chimney," Morgan writes. As soon as owners of Capes prospered in the 18th and early-19th centuries, they added wings at the back. They also dressed up the fronts to reflect the latest trends, with Greek Revival dentil moldings, pediments, pilasters and fanlights and Carpenter Gothic brackets. But Capes don't coexist well with anything grandiose: turrets, colonnades or "other elements expressive of social mobility," Morgan notes. "The proletarian Cape was just not suited to impressing the neighbors." So if a Cape-owning family became more affluent, it would usually demolish and commission a freestanding mansion rather than more low-slung additions.



Variegated unpainted clapboards contrast with monochrome metal roofing on a 1790s Cape in the Berkshires foothills.



Above left: In emulation of bow-roofed houses that 18th-century carpenters may have modeled after ships' hulls, John Doran designed this Cape on Cape Cod in 1966.

Above right: High-relief window trim casts lively shadows on the shingled end wall of a 1672 Cape on Martha's Vineyard.

Ceiling beams, floor planks and iron hearth hardware give a Colonial air to a 1940s Cape in Providence, RI; it was designed by Colonial Revival architect Royal Barry Wills.

Victorian aristocrats, in fact, considered Capes hopelessly provincial. But the homey form never quite vanished from the architectural marketplace. Colonial Revival designers such as Royal Barry Wills (1895-1962) and Rolf William Bauhan (1892-1966) built Capes on estates in the early-20th century, complete with two-car garages that resembled converted farm sheds. After World War II, developers and prefabricated-house entrepreneurs filled subdivisions with gables and chimneystacks, to give returning GIs some reassuring homecoming scenery. As Capes spread nationwide, they acquired picture windows and porches. "In real estate argot they became Colonial Capes, Mission Style Capes, Cape Cod Tudors, and no doubt Cape Ranches," Morgan wryly observes. In the 1970s, Postmodernists like Robert Venturi and Robert A.M. Stern started ironically oversizing the Cape, and numerous traditionalists now try to emulate the built-over-time happy accidents of the long rear ells of Capes.

A Cape worth its salt can be extraordinarily varied. It can have horizontal windows tucked under a cornice as clerestories, or verticals filling an end-wall bay. Shutters can be paneled or louvered, and fireplaces and foundations are made of brick or stone. An entryway's sidelight, framed in Ionic columns or Doric piers, can contain a single pane or a dozen. Large footprints, though, should never be asked of Capes. Morgan often positioned his camera a dozen yards away from the house to emphasize how much foreground expanse of beach, meadow, stone-walled pasture or picket-fenced lane the Cape does not dominate.

His photo essay, depicting some 45 houses or streetscapes across New England, spans chronologically from 1672 to 2004. But it is well curated; Morgan stuck to quintessential Capes, and didn't try to show every Cape he had ever met. Those Capes that are depicted offer residential clients alternatives to McMansions; architects and builders should hand this book to clients who are seeking creative ways to build modestly. ■

Breaking Old Ground

Building with Cob: A step-by-step guide

By Adam Weisman and Katy Bryce

Green Books Ltd., Devon, U.K.; 2006

256pp.; softcover; 360 color photographs; 65 diagrams; $45

ISBN 1-903-99872-7

Reviewed by Lynne Lavelle

Though resource depletion and climate change grab the headlines, the physical and emotional separation of man from the land is the Industrial Revolution's most keenly felt legacy. Vernacular house building has all but disappeared in many areas; it's a forgotten skill lost to mass-production, with devastating consequences for the environment. More than 100 years on, the housing industry contributes to more than 50 percent of all the pollution in the world. Cement processing alone is responsible for 8 percent of total greenhouse emissions.

Architects, builders and consumers are at a crossroads and, according to *Building with Cob: A step-by-step guide*, blind faith in an unsustainable future is not an option. Rather, the answer lies in a combination of clay, sand and straw known as "cob," and getting our hands dirty again. It is a reminder that "traditional" is more than just style or aesthetic imitation, it also pertains to techniques and materials used. In this sense, there can be none more deserving of the term than earth.

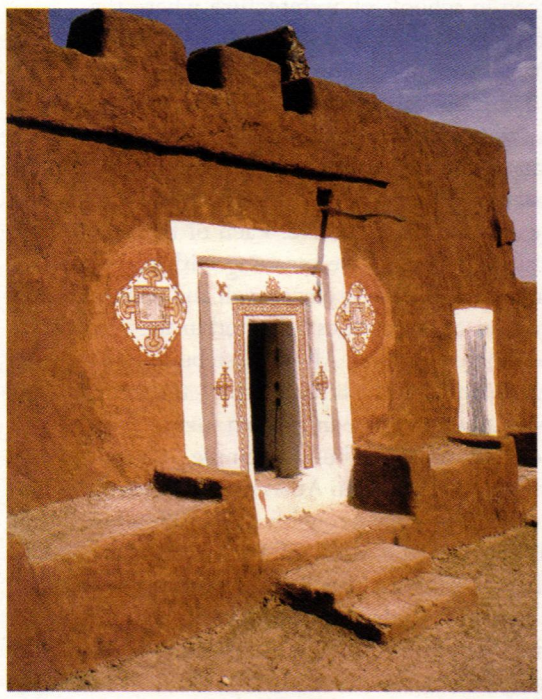
This step-by-step guide to one of the world's oldest building materials takes the prospective builder from the site and design of his or her cob home, oven or fireplace, through the building process and restoration. Authors Adam Weissman and Katy Bryce specialize in cob building throughout the southeast of England, and formed their company, Cob in Cornwall, following apprenticeships with the Cob Cottage Company in Cottage Grove, OR. Theirs is a philosophical approach – earth building as a utopian lifestyle choice and a rejection of the concrete "graves" of mass-produced housing.

Unbaked earth remains the predominant building material in South and Central America, China and Africa, which account for a third of the world's population. And in the U.S., straw bale and adobe building have become almost mainstream, particularly in the Southwest and California, where the thermal-mass properties of these buildings ideally moderate the temperature. Yet cob is considered a forgotten, or worse, "hippie" technique throughout much of the U.S. and Europe. *Building with Cob* does not fully explain why – that would be a very different book – but assesses the impact of this decline, citing community cohesion and an appreciation of nature's limitations as its major casualties. A desire for "style and fashion over pragmatism and appearance over practicality" sums up the harsh indictment of mass-produced housing throughout.

Building with Cob promotes natural building as a cathartic alternative; a community experience in which grandmothers, children and "stressed-out executives" alike can participate. It is a highly labor-intensive process however, and only the most ambitious first-timers are likely to go it alone. The authors write from the perspective of self-builders, but hiring environmentally responsible builders and architects is the most common route, aided by the relatively low cost of materials. These can be almost free if sourced on-site, and the ease with which this can be done is a good indicator of the suitability of the land for cob building.

The authors are confident that even urbanites can determine good subsurface geology from bad, offering brief pointers on drainage, orientation and "discovering where you are intuitively drawn." Outside of Cornwall, this advice is most pertinent. The highest concentration of cob homes in the U.S. is found on the southern West Coast, with good reason. The authors could have ruled out tracts of the U.S. and Europe for cob-building on the grounds that their cold climates dramatically lower the chances of achieving stable builds. But the authors are not just craftspeople, they are fans, and even the most trying aspects of working with cob are given a positive spin, usually as an opportunity to bond with nature. The process itself is given nobility, and the text is interspersed with quotes and extracts about the health, happiness and balance that earth structures promote, plus asides about their "sensuous curves."

Happy people forming cob structures in limitless shapes, forms and hues will inspire even the most ardent indoor-types to reconsider the stuff beneath their feet. Cob is composed of 15-25 percent clay, mixed with 75-85 percent aggregate and straw, the most plentiful materials in the world. In determining the best combination, builders are encouraged to become very familiar with their cob. Touching, smelling and even tasting the earth are legitimate tests for texture. Since the rural farmers who first built with cob didn't write down their methods, cob building has remained fluid, with few rigid ideas about correct or incorrect practice. *Building with Cob* offers instructions with no greater authority than "what works for us," and often gives alternatives learned from friends and other cob companies.



Above: This rebuilt cob cart house in Cornwall has a timber frame and thatch roof.

Left: This earth-dwelling with hand-painted exterior decoration is typical of those found in India.

Ideally, cob building begins in the spring and is completed in the fall to afford adequate drying time between each application of cob, or "lift." A finished structure can take up to a year to dry completely, and technical skill is no substitute for patience or an ideal climate – moist but dry, warm but not hot. Natural, breathable paints and lime washes are recommended for the finishes, and many structural problems are attributed to the use of nonporous materials, such as cement, which are incompatible with earth and "suffocate" the wall.

Much of *Building with Cob* is devoted to insulation and passive solar-heating principles, which minimize dependence on fossil fuels and maximize cob's excellent thermal-mass properties. Passive solar design, not to be confused with solar power, is a millennia-old principle that utilizes the position of the sun to store heat within the walls, for release when the temperature drops at night. Every aspect of the building, from its shape to the position of the north wall, is designed around this principle, which masks cob's poor insulation properties and supports self-containment and sustainability.

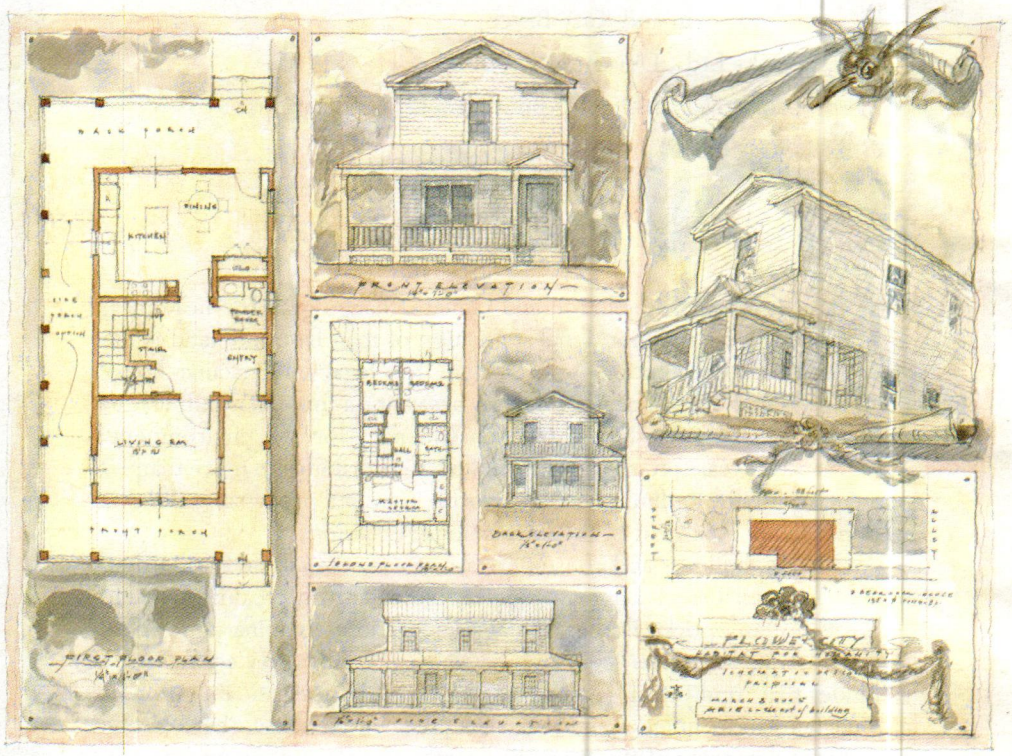
Building with Cob links the renewed interest in natural building to the resurgence of local dialects, indigenous music and organic food. In short, it stresses greater awareness of what exists around us and how it can be harnessed, rather than destroyed. It asks that we consider cob building as more than a means to an end, but as the healing of a broken bond – or a great excuse to get muddy. ■

The Prince and the Pauper Revisited

Is Classical architecture just for the rich? *By Richard Cameron*

There's nothing ill can dwell in such a temple:
If the ill spirit have so fair a house,
Good things will strive to dwell with't.
– Shakespeare, *The Tempest*

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!
– Oliver Wendell Holmes, *The Autocrat of the Breakfast Table*



Ariel – The Art of Building, LLC, designed this house for Flower City Habitat for Humanity through The Institute of Classical Architecture & Classical America. It is budgeted at about $60,000.

I have been designing houses for some of this country's wealthiest people for 15 years. Every once in a while my mother calls me up and asks me whether or not I feel good about doing this. By this I take her to mean that I should feel some moral force (which is what mothers often are...) prodding my conscience to use my abilities for the less fortunate. The question used to make me defensive and I would typically launch into an encomium of the American capitalist system (I am a Canadian, as is my mother) and the need for wealthy patronage for the arts and crafts to flourish.

But is it true that the current revival of Classical architecture is reserved for this country's financial elite? It is a common perception – one that is reinforced in schools of architecture where the history of architecture presents Classicism in this light as well. The problem with this view is that it misses the point of the Classical completely. The link between wealth and Classical architecture is that wealth is a necessary but not sufficient condition for its creation. The Classical is the category of building that aims at the highest and its fruition is the Classical city, whose constituent parts – house, palace, theater, bath, courthouse, senate, forum and temple – make up its whole. Each of these buildings, while individually Classical, only really have meaning with respect to the others. (We could continue down the hierarchy as well and count villa and farmhouse, or see the same set of hierarchies reflected in the cemetery – the city of the dead outside the city walls). All of these buildings together represent a hierarchy of value aimed at the highest type – the temple – and each in some way reflects that highest type in its own form.

It used to take a great deal of money to build a temple. It has been estimated that the columns of the Parthenon in Athens cost a million dollars apiece to make in today's valuation – that's roughly $50 million just for the columns! The whole building was the work of the greatest architects, artists, craftsmen and laborers of Periclean Athens (a city of, at most, 350,000 inhabitants) and cost enough that no one citizen – no matter how wealthy – could have footed the entire bill. The Parthenon was a work of collective public patronage.

Be it the house of a wealthy man or the house of a poor man, a house is still a private building and thus falls at the bottom end of the hierarchy of Classical building types. Though the Greeks did not build elaborate private dwellings in the city, their villas reflected their status and wealth. At the beginning of the empire, the Romans elaborated the imperial residence to enormous size, and, in the case of several emperors, conflated this residence with the temple in recognition of the semi-divine status of the emperor during his lifetime. In neither case, however, was the house of an individual ever considered to be more important than the house of a god.

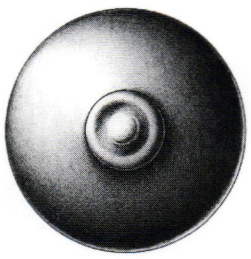
This multi-million-dollar estate in Long Island, NY, was designed by numerous architects and features the work of countless artisans.

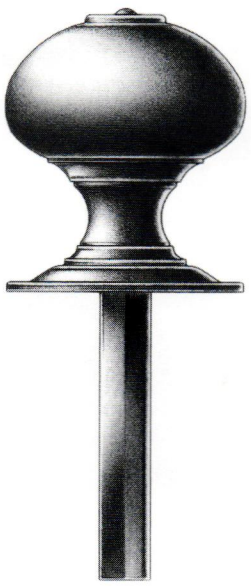
But for Americans the works of the great writers could be the bright sunlit uplands where they could find the outside, the authentic liberation for which this essay is a plea. The old was the new for these American students, and in that they were right, for every important old insight is perennially fresh. It is possible that Americans would always lack the immediate, rooted link to the philosophic and artistic achievements that appear to be part of the growth of particular cultures. But their approach to these works bespoke a free choice and the potential for man as man regardless of time, place, station or wealth to participate in what is highest. It would be a sad commentary on the human condition if the brotherhood of man is founded on what is lowest in him while the higher cultivation required unbridgeably separate "cultures."
– Allan Bloom, *The Closing of the American Mind*

I worked on the design of both of the houses pictured in this article. Each of them is a single-family dwelling. The estate on Long Island is the work of many architects, artists, craftsmen and laborers and cost many millions of dollars. The other design is a house for Flower City Habitat for Humanity designed through the collaborative program with The Institute of Classical Architecture & Classical America. It is scheduled to be built this summer by a group of volunteer and professional craftspeople and laborers and is budgeted at about $60,000.

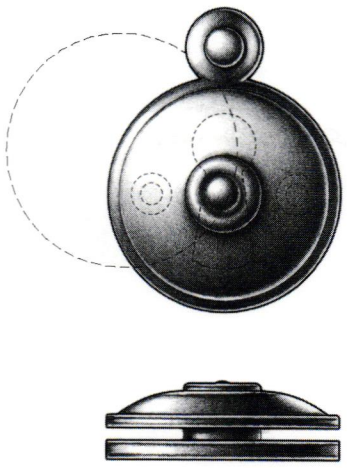
Both of these houses can be seen as Classical only in as much as they take their place in the full range of types I have listed here – and insofar as they both aim toward the highest type in their formal references. Each one recalls more or less explicitly the temple front in its entry and in other ways. It is my contention, however, that it is because we are no longer building temples that we do not immediately recognize how and why these two houses relate to one another and to a greater whole. This is what the Classical provides – the recognition that all dwellings have in common their orientation to the temple and take their formal cues from it. This is why the Classical orders of architecture are associated with specific temple types and specific cults in Vitruvius' presentation of them in *The Ten Books on Architecture*, for without that fundamental association they are simply formal types with little or no meaning. It is really only because we no longer have the temple at the apex of our urban hierarchy that we cannot see the relationship – except perhaps in formal terms – between a palace and a house. It is also why we are unable to remember that the Classical is neither for rich or poor, but is for that part in each of us that yearns for the highest. ■

Richard Cameron is a co-founder of The Institute of Classical Architecture & Classical America and a partner with Ariel – The Art of Building, LLC, a design and construction services firm in New York, NY.

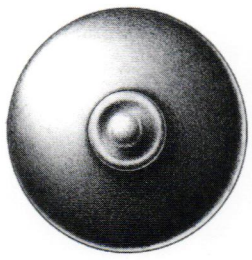


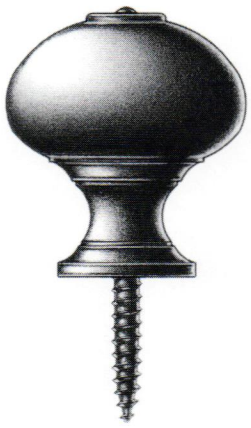


Thumbturn and Rose

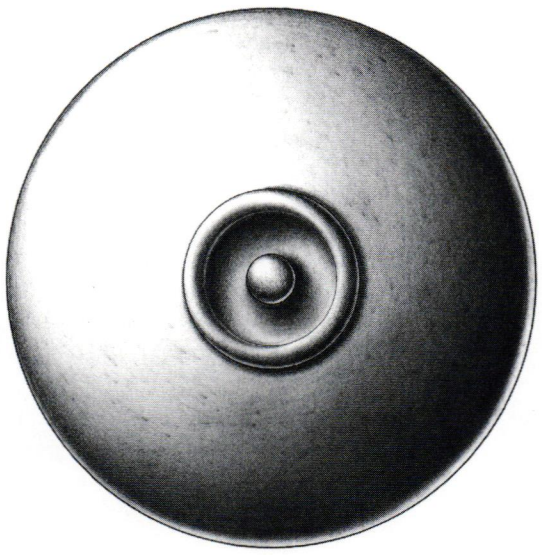


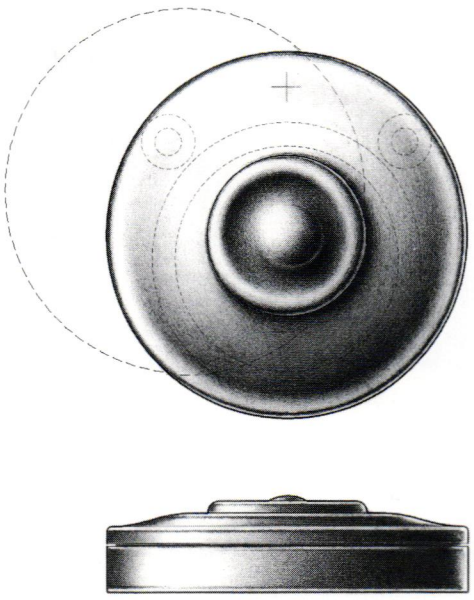
Emergency Trim Ring with Swinging Cover





Shutter Knob





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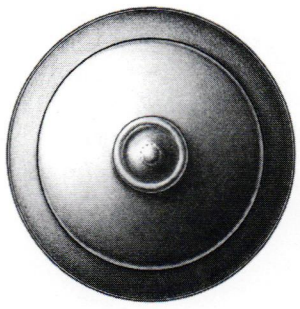

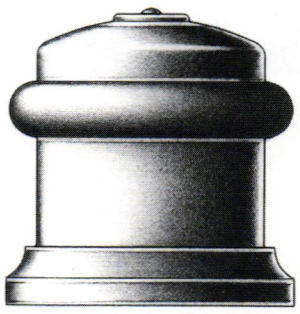

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